THE ETUDE Music Magazine



The Ninth Monthly Presentation of Composers and Their Works

Published By

The biographies

1712-14 Chestnut St. PHILADELPHIA, PA.

THEODORE PRESSER CO. of four outstanding piano composers with lists of their works are given on this

page each month. Teachers will find the biographical notes of

value to their pupils and the suggestions for teaching material timely. Folders

of distinguished composers presented in previous issues will be cheerfully supplied upon request.

E. R. KROEGER



E. R. KROEGER, who was born in St. Louis, Missouri, in 1862, and who has achieved such and who has achieved such success in his art that the famous French Academy made him a member of that body in 1904, received his entire musical education from local teachers. In 1887 he was called to become Director of Music at Forest Park University; in 1904 he founded his own school of music. When we think of St. Louis and its

music, two names come at once to our minds: GANZ music, two names come at once to our minds: LANZ and KROEGER, both great musicians. Mr. Kroeger's organ playing—at the Panama Exposition and throughout the United States—has disclosed skill and insight. His compositions, large in number, are musicianly and well-liked by teachers and pupils every-

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LILY STRICKLAND Harrison



ILY STRICKLAND was born in Anderson, South Carolina, in 1887. She studied at Converse College in that state, and after her graduation lived in Anderson, where she held an organ position. At the time of her marriage, in 1910, she removed to New York City. While a resident there she found time for study and composing-and three operas, many songs and piano pieces, and other writings were produced during that

She now lives in Bombay, India. Her compositions are characterized by a great melodic fertility and an inimitably light touch.

IMPROMPTU

LILY STRICKLAND Price, 30 cents



A List of Easy and Medium Grade Piano Pieces

By Lily Strickland				
16653 15909 14655 16578 14804 16861 14654 16604 16605 16860	Little Indian Chief. Imprompiu Lity Engla, Walta. A Cradic Croon. Night on the Waters, Barcerolle. America Victorious, March. Hop o'lly Thumb, March. Serenade to Chiquiti.	CRADE II V II II III III III III III III III	PRICE \$0.25 .30 .25 .20 .25 .35 .25 .25 .25	
16676 16945 16788 16579	Danse Columbine Wee Bonnie Lassie—Little Sham- rock Serenade Golden Lilles, Intermezzo Peter Farrandole The Fairy Story In Spring, Caprice	IV III IV III II IV	.25 .40 .35 .25 .25 .25	

Harranananan R. DRIGO

N the realm of violin music the name of R. DRIGO

In the realm of violin music the name of R. DRIGO is of utmost importance. Mr. Drigo, though not a Russian, was formerly for several years conductor of the Russian Grand Opera Company. At present he lives in Milan, Italy His compositions are noteworthy for their grace of line and their absolute freshness and originality. The Theodor Presser Co. has published some unusually delightful plano pieces by DRIGO.

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MORITZ MOSZKOWSKI ************

THE brilliant concert pianist, teacher and composer, MOR-ITZ MOSZKOWSKI, was born in Breslau, Germany, in 1854 and died in Paris, France, 1925. As a youth he studied at the Dres-As a youth he studied at the Dres-den Conservatory and also at the conservatories of Stern and Kullak in Berlin. In the last of these he was a teacher for several years. Moszkowski's first public concert was given in Berlin in 1873, and after that he made

numerous highly successful tours throughout Europe. From 1897 till his death he lived in Paris, His legacy of elegant and dainty salon music is, and forever will be, invaluable to the pianist.

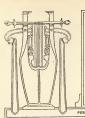
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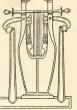
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BLOOMFIELD-ZEISLE

HOOSPITELE-ZELSIAN
MRS. FANNE ILOOMFIELD-ZEISLER,
the "Reembardt of the Fann," died at her home
in Obiegon, August 20th, from a heart attuck,
the "Reembardt of the Fann," died at her home
in Obiegon, August 20th, from a heart attuck,
was born in Bielitz, Austrian Nilenia, in 1861,
end was a cosmo of Moritz Rocentula. She was
assumed to the second of the August 20th
extring in Chicago. There she studied with
gentling in Chicago. There she studied with
extended and Carl Welliam. Later also
either in Virnino. In America she became one of
the most sought-after of all public pinnists. Her
her little in Virnino. In America she became one of
the most sought-after of all public pinnists. Her
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THE "ADVINGANCE OF THE STATE OF

THE CHICAGO ORCHESTRA has been dishanded because of inability of the management officers, of the local Federation of Musicians. The officers of the local Federation of Musicians. The officers of the Chicago Orchestra Associated to the contract of the Chicago Orchestra Associated to the Chicago Orchestra Associated to the Chicago of the Chicago Orchestra Associated to the Chicago Orchestra Associated to the Chicago Orchestra Orchestr

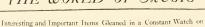
"OPERA IN LATIN" is to be a novelty at Vienua next year, when Stravinsky's "Œdipus the King" is produced at the State opera. It is reported to be the largest of this composer's works and to have carried simplification to a further degree than any of his previous compo-

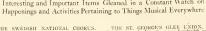


DR. CHARLES MACPHER-DR. CHARLES MACPHERS
SUS, who in 1919 succeeded
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of N. Paul's Cathedral, of Loning and the control
of N. Paul's Cathedral of the control
of N. Paul's Cathedral of the Cathedral
of N. Paul's The Royal College of Greaniast made
him a Fellow and also, in 1930, the President,
which latter office is held for the years.

THE UNIVERSITY OF KENTUCKY, at Lexington, is the latest of our larger educational institutions to have created a separate School of Music.

THE WORLD OF MUSIC





THE STW PHILAMEEPIII, WHILLS LIBBON Court of the beautiful Logon Cricle and Fountain of the beautiful Logon Cricle and Fountain of the Court of the State of the Court of the

A CARILLON, which will cost nearly a million dollars and will be one of the finest in the country, is to be installed on the Mountain Lakes estate of Edward W. Bok, in Florida, It will supplement Mr. Bok's widely known bird sanctuary, which is stocked with nightingales and other of the world's rare feathered song-

THE HAWAHAN CHURCH CHOIRS re-cently held their annual contest in the Princess Theater of Honoldin. These competitions awaken the prince of the Princess of the Princess of the large delegations. On this occasion the first prize went to the Halli Church Choir, of Hilo, on the Island of Hawaii; and the eccond prize was won by the Kawaiahao Choir, of Honolulu.

ADOLPHI MARTIN FORRSTER, widely some control of the control of the

PRINCESS MARIE-JOSE, daughter of the FIXOR-SS MARIE-105E, daugner of the King and Opicient of Belgium, is an accomplished planist. She lately made her public début on a program given for the benefit of the Cripples' histitute of the Province of Brahant, when, with Eugen't Yaye, she played sonatas for the violin and plano, by Moorat and Betchoven. She also played two Chopin compositions for the piano.

THE OPERA COMIQUE, of Paris, according to persistent report, will send its company to America in the coming season, to give presentations of the most celebrated works in its repertoire.

LUDWIG WULLNER, who some ten years ago was one of the sensational interpreters of f.ieder programs in this country, is lately reported to have distinguished himself as the conductor of the Philharmonic Orchestra of Dres

THE ST. GEORGES GLEE UNION, of Lendon, gave in June its seven hundredth consecutive mouthly control revents, the first concert was given in 1809, since which time it never has missed a monthly program. Nor has it mission to one of its concerts, which now are held in Caxton Ilall, made famous as the rendersons of Mrs. Funkharet and her suffragette coherts in prevent days.

MENDELSSOHN'S "ELIJAH" was given two elaborate dramatized productions at Winona Lake, Indiana, in July. As a "Biblical Opera," under the direction of William Dodd Chenery, it is reported to have made a most effective and popular piece for such scenic performance.

FEFERERICK S. STEINWAY, president of Sciences and Son, and at North East Historic Facilities, and the step of the

RHENÉ-BATON, the eminent Parisian con-luctor, carly in July led the Philharmonie Or-chestra of Oslo (formerly Christiania), Norway, n a week of programs of French music.

"CHORAL DANCING" has been revived in Rome. With the Domitian Amphitheater on the Polatine Hill as a setting a clorus of three hims deed under the the Association of the Company of the Co

LICENSES FOR MUSIC TEACHERS are required by a law lately passed in Mississippi. Teachers already established in the profession are exempt from its application.

"BLIND BOONE," for several decades a pic-turesque figure among our musicians of the col-rectificace, has retired to spend the remainder of our management of the several collection of a at Mami, Missouri, in 1864, he rose from a child virtuoso on a tiu whistle to a position where he compelled attention for his gifts as a plantist and for his marricous memory.

GALUSHA M. COLK on July 4th celebrated the exe of his 1014 hirrhday by leading a chart Church of Los Angels. Connected is some way with the musical profession nearly all his life. Mr. Cole was a rose time associated with Theorem and the control of the control o



LIEUT. COMMANDER JOHN PHILLIP SOUSA and his land are off on their Burry SOUSA and his land are off on their Burry SOUSA and his land are off on their Burry and their Burry an

THE ONE-THOUSANDTH CONCERT of the Academy of St. Cecilia was lately celebrated at the Augusteo of Rone, where the procrams were first heard much toward the development of the high quality of these concerts, on this occasion led a program including works of the period from Visulia to Casella.

NIKOLAI SOKOLOFF, who for nine years has been conductor of the Cleveland Symphony Orchestra, with one year of his present contract yet to he fulfilled, has had an additional five years of service added by a contract recently

THE HALLE ORCHESTRA of Manchester, THE HALLE ORCHESTRA of Manchester, England, which has done so much in spreading musical culture, will include fixt season, with its regular programs, four choral and orchestra productions of Beethoven's "Fidelio," Berlioz's "Romeo and Julier." Handel's "Israel in Egypt," and Elgar's "The Kingdom."

FEANZ SCHREEER, by recent report from Berlin, at completed in a first and the second report from Berlin, at completed in a first as the second and instrument of easible. Bern in Mouses, atmosp, modernistic in this style. His works are made for strong contrasts, for the second beautiful contrast and the second beautiful contrast and the second beautiful contrast and the second beautiful contrast for the second b

BERNARDINO MOLINARI.

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(Continued on Page 794)

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Can You Tell? South

1. What names are given to the various degrees of every

2. Who invented the first real pianoforte as we now know it?

When was it invented?

3. What great oratorios did Handel write? 4. What family of great dance composers lived in Vienna?

5. Who are considered the two leaders of the Romantic School in composition? 6. What is Harmony?

7. How many common chords may be written in each scale? (b) Upon what degrees are they found?

8. What is meant by the Inversion of a Chord?

9. What is meant by the Dominant Seventh Chord?

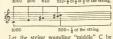
10. Who was called the Russian Chopin?

TURN TO PAGE 781 AND CHECK UP YOUR ANSWERS. Seve these questions and nessers as they appear in each issue of The Erms Muter Measures month after month, and you will have fine entertainment material when you are host to a group of music loving francis. Teachers can make a scrap book of them for the beneast of early pupils or others who sit by the reception room residing table.

What Is Meant by "Equal Temperament?" By WILLIAM C. BOWDEN

E VERY musician knows that on the of 800 parts is 640 parts, giving the note grano, when B is sharped, the note $G\mathbb{R}_{n}$ a perfect major third from E. Finally, struck is that of the adjacent C, Yet, if we % of 640 parts is \$12 parts, giving the structure of the sharpest of the sharpest parts of the tave (C") and % the length of a string "middle" C) is 500 parts; therefore Bz, sounds a perfect major third, we can demonstrate very simply that B#, as arrived at tave.

the original string.



grant as axioms that half the length of a note B#, a perfect major third from G#. string ("middle" C) sounds a perfect oc- But half of the string (the C above

by \$\frac{4}{5}\$ of \$\frac{4}{5}\$ of \$\frac{4}{5}\$ of the string, is not the same sound as \$C''\$ sounded by half of called an Enharmonic Diesis.

Enharmonic intervals can be produced 1000 800 640 512=\$of\$of\$of the string, by the voice, violin, or any instrument whose notes are not fixed by mechanism; but on the piano, where B# must sound the same as C, the diesis is smoothed out → by a system of tuning called Equal Temperament, whereby each of the twelve Let the string sounding "middle" C be semi-tones comprising an octave is tuned divided into 1000 parts; then % of its one-twelfth part of a diesis sharper than length is 800 parts, giving the note E, perfect, thereby making B# sound exactly a perfect major third from C'; and % the same as the adjacent C.

Have Contrast in Music By Blanche D. Pickering

technic was flawless, yet there was no direct contrast is the next Measure Seven contrast in their music. They rendered each selection, throughout, in practically the same tone. Without contrast, music is uninteresting,

It is a very good plan to teach young pupils to watch the expression marks in a piece at the very beginning, thus forming a good habit. Their music will sound

posed "to play loud," play loud! When you are supposed "to play soft" play soft! A very fine example of this may be seen which is suddenly Pianissimo (Una the following measures taken from Corda) again. Becthoven's famous "Andante Favori" in F. Measure One is to be played Mezzo Forte; spell-bound, whereas, without this contrast, the last part of Measure Two is suddenly your music will sound too mechanical and Pianissimo (Una Corda), also Measure will not be pleasing to hear.

FROM TIME to time I have heard the Three; Measure Four is Tre Corda, and playing of many fine musicians whose Measure Five and Six are Fortissimo. A



This contrast will hold your audience

Four Music Albums in This Issue

As a part of the distinctive improvement in THE ETUDE now developing, our readers will As a part of the distinctive improvement in THE ETUDE now developing, our readers will Till it devices to Salon Music and music of the higher type; the second section (age; 745) to music of the more serious and classic type; the third section (age; 757) to feed section (age; 757) to fine section (age; 757) to fines the orbital section (age; 757) to give orbital section (age; 757) to plan selves in the submitted of the section (age; 757) to plan selves in the Jumley, Flood Section. We are "sure that our readers will flad this classification immunity to their liking and convenience.

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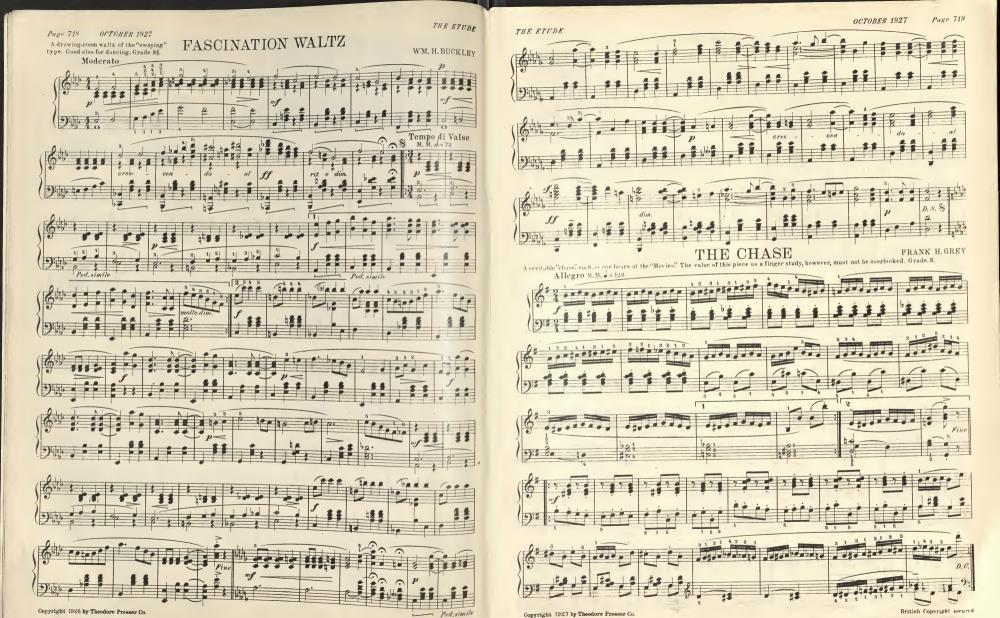
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Musical Education in the Home

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MARGARET WHEELER ROSS

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ing they may prove a fragrant boomerang solve a difficult problem for some other and scatter the benefit of their perfume mother. generously upon the readers of this de-

was established, and we feel, from the response of appreciative Errobe mothers will call it and teachers, that it has justified its existence. We have received letters from Canada, from far away New Zealand and from most of the states in our own beloved country, even Texas and Arkansas which many easterners still con-sider outside of the United States. We are glad that we can report tremendous musical activity in these two states, and, since the cultural value of music is now undisputed, the older sections of the East had better "watch out"

Hopes Realized

country, especially those untrained musically, in their problems connected with the children's progress. We did not anticipate that the service would go further. Therefore, it is especially pleasing to know that it is of interest and service to the teaching profession. A recent letter from a teacher n Texas says, "I have been reading your articles written for THE ETUDE and enjoy every one of them. I wish we could get them before the mothers of all of our pupils. It would make teaching easier.

Another young teacher informs me that she has regular meetings of the mothers of her pupils and uses the department for program material and discussion, She says it has been of great assistance to her in getting the cooperation of the mothers of her class of young children. A clever teacher in Taihape, New Zealand, used the material from one of the department issues which covered the educational value of music study for the child, as the basis of a letter which he contributed to his local newspaper under his own signature, to awaken parental interest in music study in the community. He says: "As newspaper correspondence attracts so much ttention, I think it would be an excellent idea to suggest to your teacher subscribers that they write a letter of such nature to their local papers. In conjunction with your 'teacher to parent' articles this would be an added inducement to parents."

Helping the Many

T IS most gratifying to learn that the profession giving us information of the use and offering ideas and suggestions upon any particular phase they would like to see covered. We would also be glad to have each ETUDE mother pass on her personal discoveries of ways and means

THIS MONTH being our anniversa- of keeping alive interest in music study ry, we are going to throw a few and practice, remembering that, very often, ouquets in our own direction, hop- what seems to her a trivial incident may

Here is an amusing and a valuable sug gestion, an experience which actually hap-It is now one year since the department pened in the home of a pupil of one of

A Clever Stunt by a Clever Mother MARY WAS expected to play on a

program at school. The day before her mother led her to the piano and said: "Now daughter, you must announce your number and give the name of the composer in clear, strong tones; then sit down and begin to play. No matter what I do, you will continue to play to the end of your piece, if you can." Mother then walked over to the corner of the room and seated herself. She began to talk aloud, whisper, giggle, cough and rustle a paper she held WHEN the department was established in her hand. She got up and sat down we hoped to help the parents of the several times and endeavored to attract the A real child's piano at the attention of imaginary people, even toss-ing a few paper wads across the room.

ing a few paper wans across the room.

Finally Mary played the last chord of her composition, and Mother called, "Fine!

I see you can concentrate while distracting children love. Just 404 things that you did not anticipate are inches high, 38½ inches going on. I am sure you will be a credit wide. 22 inches deep. to all of us tomorrow."

In what unusual way have you helped your child? Please pass it on through this

An Interesting Query

MRS. C. T. A. I was interested in secing the fine programs of your pupils and am sure you are doing splendid work in your community. The family ensemble idea is one of my hobbies, and I am glad you can report one such among your natrons. Concerning the Chautaugua—vou will find the situation fully discussed in authentic articles appearing in the May and June 1927 Bookman which you can order from any magazine or book dealer or doubtless find in your public library. It is becoming increasingly difficult to get on a Chautauqua circuit. Many of these organizations maintain their own schools for training platform entertainers and speakers, and employ only their own students, unless the applicant has something especially unique to offer or is already national celebrity. The moving pictures and the radio have reduced the patronage of the Chautauquas tremendously, so that they do not flourish as they did in former years. The only way to get on a circuit teachers, as well as the parents, have is to make application directly to headbeen benefited by the department, and we would welcome further letters from the your references.

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question of Fifeh, Phano-Charinet.

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The fz for the left hand in the Becthoven "Ecossalse" should be interpreted as a sudden stress, in imitation of the right hand fz in the same measures.

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How Wagner Composed

a work of excitement and much labor. He in he worked and reworked his subject, did not shake the notes from his pen as pepper from a caster. How could it be the shape he had in his mind. . otherwise than labor with a man holding "The morning's work over, Wagner's such views as his? Listen to what he says: practice was to take a bath immediately. generations, it must be reflective, and him to try the water cure, for which puragain in 'Opera and Drama,' written about pose he had been to hydropathic estabunst time, 'A composer in planning and unsuments, and ne continuous the treatment working out a great idea, must pass with as much success as possible in the through a kind of parturition.' Mark the chalet."

Word 'parturition.' Such it was with The above passage refers to the year him. He labored excessively. Not to find 1856, when Praeger spent two months or to make up a phrase. No, he did not with Wagner at Zurich.

"WAGNER composed at the piano," says seek his ideas at the piano. He went to Ferdinand Praeger in his "Wagner as I the piano with his idea already composed "With him composing was and made the piano his sketch-book where-

For a work to live, to go down to future His old complaint, crysipelas, had induced this time, 'A composer in planning and lishments, and he continued the treatment

Pet Chords of the Masters

"Even the best of composers have oc-casionally shown marked preference for a given chord," remarks Edgar Stillman Kelley in his book on "Chopin the Com-minished seventh-chords. Bach himself

"Thus, Mendelssohn was fond of ninthchords, especially that in the minor, G-B- Kelley might have added Weber to the list D-F-A flat, while Grieg doted on its major complement, A natural for A flat. Both mg Dutcaman and tound the enord on an others who employ the whole-tone scale nearly every page. List, too, in his piano are enamored of the augmented triad—in-fantasies, employed it lavishly. Even deed, here it is a case of Holson's choice, Beethoven, in the working-out section of none other being available."

poser," which no Chopin worshipper should employs this same chord for some six consecutive measures in the Toccata of the 'D-minor Fugue' for organ. (And Mr. of diminished-seventh worshippers.)

"Mascagni, in the Intermezzo of his composers ran the risk of overindulgence, Cavalleria Rusticana, is fascinated by the but Grieg had a thousand devices in reserve, so that one's attention is diverted before chord of the seventh founded on the second a sense of monotony is experienced. Such degree in major (as D-F-A-C); other comfavoritism was at one time shown by posers, of late, are equally hypnotized by Wagner for the versatile chord of the diminished seventh, B-D-F-A flat. Some degree of the minor scale (as D-F-A flatyears since, to gratify my curiosity, I carefully inspected the piano score of The Fly-ing Dutchman and found the chord on

A Strong, Strong Pull

HAROLD SIMPSON'S book, "A Century words with a long, long pull, and a strong, of Ballads," contains some interesting strong pull, he stretched out his hand to stories of familiar English songs and turn over the music on the piano, and their composers. Naturally we hear much his cuff-link caught in the accompanist's of Fred E. Weatherley, the writer of lyrics, hair. It was a wig, and it began to come to which three famous composers of this off! school of music wrote many familiar melodies-J. L. Roeckel, Molloy, and accompanist clapped both his hands to his

tephen Adams.

Adams' real name was Maybrick, and to go on unaccompanied." be was famous as a singer as well as a composer. He made the setting for Weatherley's Midshipmite and many others interest that the words oi Lové's Old about it is not without interest.

song at a concert, just as he came to the twilight."

"Suddenly realizing the situation, the head just in time, and Maybrick was left

even more popular. The Midshipmite is Sweet Song were written by Clifton still sung, so the following little story Bingham "at four o'clock in the morning in February, 1882, which seems an un-"Once when Maybrick was singing the propitious time for writing a song of

First Metropolitan Appearances of Geraldine Farrar

In her lively book of memoirs, Geraldine appeared on the stage of the Metropolitan, Opera House in New York.

thought," says the singer. "But when I

Farrar tells of how at the age of sixteen I found him surrounded by a great many she first got a hearing by Maurice Grau, people, members of the Metropolitan then impresario, at the Metropolitan Opera Company, business associates, advisers and others. What my emotions "Mrs. Grau made an appointment for me were when I passed through the stage to sing to her husband-privately, as I door I cannot describe. Curiously enough, (Continued on Page 770)



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What Shall We Do With Bad Musicians?

Schandflöte für Chlechte Musikanten.

NE of the most curious museums in Europe is that in the old Tower of the Burg in Nürnberg. There is housed a ghastly exhibition of the instruments of torture, not only of the Middle Ages, but also even those used as late as 1820.

Grim with age, despite the floral environment which has grown up around this medieval castle, the museum of torture in the tower is a tragic monument to the

"good old days" when those who disagreed with the State or with the Church were treated to a variety of cruelties almost inconceivable at this time.

Surely the devil's foundry was rarely idle in turning out thumbscrews, racks, iron-maidens and headsman's axes.

There was a nicety about the particular instrument of torture used (as Gilbert put it) "to make the punishment fit the crime.

Accordingly bad musicians were liable to have their fingers locked in an iron flute and forced to stand upon a rough platform meeting the public scorn. The illustration on this page came from the torture tower. It pictures this unique punishment in its proper setting.

We assume that by "bad musician," judgment was placed upon the performer's lack of artistry rather than on his lack of integrity or morals. We can only sup-

pose that he was sentenced to so many days for so many cacaphonic crimes.

The question is, what would the good burghers do by way of punishment if they were to come back today? How would they penalize the orchestra playing some of the so-called "cubist" music? Would they handcuff all the players to their instruments for every discord, or would they want to boil them in oil at once?

Surely no one in the dark and barbaric ages ever heard such unbearable rows as your Editor has heard this year in parts of Europe under the guise of "modernity." Confessing a deep and profound admiration of some of the finer works of Stravinsky, Debussy, Ravel "and company," we have been forced to admit at the end of some of the compositions of so-called moderns that almost any kind of humanly-conceived

punishment would be justifiable to expiate the musical torture to our ears and to those of all others not carried away with the "Oh, isn't it wonderful!" snobbery of people who have no musical knowledge or taste but follow the sensationalists merely because it is fashionable to admire the "shocking."

For musicians whose crime is incompetency, we have little sympathy We enjoy hearing little Katherine stumble over her baby pieces until she can play them proficiently. The very industry of healthy piano practice (even technical practice) has something so constructive and worthwhile about it that it is inspiring. It points to a future of great usefulness to the individual and to mankind

On the other hand, even in the students' recital, the teacher should strive to have the pieces so well within the grade

each piece may be played with security and heard with pleasure.

Musicians, likewise, have no right to take up the time of auditors with pieces which they are not capable of interpreting, for then they give no real pleasure nor inspiration to the hearer. The greatest mistake in all music is that of playing a piece beyond one's grasp. Why torture auditors when it so easy to play a simpler piece in a way which delights them?

limits of the pupil that

OCTOBER 1927 Che ETUDE MUSIC MAGAZINE Vol. XLV, No. 10

INVESTING "LEISURE TIME"

BUT," you say, "young folks don't have any leasure time these days."

The fact is, they have just a little more leisure time now than they ever had. The school hours never were shorter and the day at the shop is ridiculously small compared with those halcyon days of our daddies who reported for work at six A. M. and considered themselves lucky if they put up the shutters at seven or eight P. M.

With eight hours for sleep, and seven or eight hours for work, there is a whole day for the remainder of our undertakngs. About three hours are spent in dressing and eating. What happens during the remaining four or five hours is the chart by which most careers are determined

The Edisons, Coolidges, Steinmetzes, Garys, MacDowells, Sargents, Roosevelts and Mussolinis are largely the result of the investment of leisure hours in a life ambition. The giants of history have been men and women who have made use of their leisure time

Most people are, however, so organized that they can work just so long and no longer. These people look forward to spending the evening hours in recreation. Many are stupid enough to think that recreation consists in watching someone else try to entertain them.

True recreation comes from the ability to entertain oneself. Good games are one way. Profitable reading is another. We doubt if there is a means of recreation from which more real pleasure can be derived than from the ability to play an instrument effectively.

There is a kind of satisfaction in being able to master a piece and to interpret it that is unequalled by any other form of recreation. It embraces all of the fine attributes of an exciting game, of a good book, and at the same time keeps the mind so thoroughly engrossed that it affords a complete change from one's regular daily routine. This is one of the reasons why so many business men are turning to music as a recreation,

Parents should realize this. Anyone with the ability to play need never be alone. Music is a companion, a friend and a consoler. It is always a good investment.

OUT OF RHYTHM

THERE is nothing so pathetic as the teacher who is out of rhythm with the latest thought and development in the art of music and in the science of teaching in all of its multifarious

When the elderly teacher of music is out of rhythm, it is little short of a life tragedy.

Music has made Cyclopean advances in countless directions during the past half century. The wide awake teacher keeps in step with these advances and appropriates the latest discoveries and inventions for his use

Over twenty years ago your editor foresaw the great development of musical possibilities, which was coming through the talking-machine, and introduced the machine and the best records as a regular part of his teaching equipment in New York City. The pupils were delighted and their progress was accelerated very markedly. Other teachers at that time looked askance. What right had a machine in the studio—and especially a machine which might make music so delightful that there would be no need for the teacher's services?

It was very clear that no reproducing apparatus could possibly take the place of the real teacher in training the pupil. It was also clear that the more people understood and liked music, the more they knew about music, the more they would comprehend that the actual study of music-that is, the art of expressing oneself in music, through singing or with an instrument—would be appreciated as one of the finest means of training the mind and coordinating the body with the mind. More than this, the more good music they heard, the more they would want to study music, because a knowledge of music through knowing how to play an instrument enhances one's enjoyment of music a thousandfold.

All this was too obvious to your editor to need explanation. Therefore, he has advocated enthusiastically, for over twenty years, the wisdom of adopting the very latest and best means for bringing master interpreters to the studio, through the phonograph, the player-piano and the radio. If he were teaching today, he would not dream of doing without these instruments.

One of the very finest performers and teachers in Phila delphia, a famous specialist in technic, the late Maurits Leefson, whose pupils won numerous national prizes, always had a player-piano in his studio, and used it regularly for illustrative

In these days it is not enough for the teacher merely to know that the radio exists. His musical patrons will constantly court his opinion upon the tone qualities and the artistic capacity for reproduction of the various makes of radio. It is a part of his business to know the different makes and to give advice upon them. He does not need to be a technical expert; but he should be the finest possible kind of a judge of musical values, and his influence in deciding a purchase should be very

Now and then one meets a teacher who persistently refuses to get into the rhythm of the times. What grandfather did was good enough and is still good enough. This philosophy carries one back to the first musical instruments. Why not be content to return to the jungle and beat upon a drum made of a hollow

One of the typewriter companies persistently refused to turn to visible typewriting, contending that it was a useless accomplishment. The public, however, demanded a visiblewriting typewriter, and the company that refused to provide one nearly went out of business.

The public just now demands the best in the world in the way of musical interpretation. The teacher who persistently neglects to take advantage of the benefits that come through the possession and understanding of a fine player piano, a fine phonograph and a fine radio does not deserve to succeed in

these cays.

Music is one of the most delightful studies in the world.

The teacher's aim should be to make each lesson the most interesting experience in the day for the pupil, and should employ every legitimate means to do so. The modern mechanical equipment for reproducing and disseminating interpretations of famous musicians is the teacher's greatest present day asset in bringing music to the studio.

MUSIC, A MESSENGER OF MERCY

 $A^{\rm N}$ authenticated report comes to The ETUDE that, at St. Mark's Hospital in New York, music has been employed during certain minor operations, particularly with children, as a means of diverting the attention and soothing the nerves.

A celebrated physician in commenting upon this has said: "The idea has sound medical basis. Music soothes the nerves. It can maintain a mental equilibrium. As to the success of the operation, of course, much would depend upon the patient; operation, or consequences and an extremely nervous person, a neurotic, might be hurt by it instead. I am inclined to believe that it may prove extremely

successful.

Half of the shock of an operation, according to one physician with whom we have talked, is due to fear and apprehension and the atmosphere of the operating room. The intelligent and scientific application of music to alleviate any such conditions can not help but be a blessing to mankind,

Do not be ashamed of any labor, even the dirtiest. Be ashamed of one thing only, namely, idleness.—The TALMUD



Operatic Triumph Over Mountain-High Obstacles

An Interview with MADAME ISANG TAPALES

The Operatic Sensation of Europe

made one of the greatest successes known in the history of opera in Europe. The following interview was secured in person by the Editor of The ETUDE

Isang Tapales, or, as she is frequently billed, Tapales Isang, has made such astonishing success in Europe that she has cast aside many established precedents. While the Editor was visiting the genial Director of the Royal

The remarkable story of an Oriental soprano who in a few years has Opera at Brussels, the latter remarked. "By no means leave Europe without

Portraits of this singer, heralded as the great Japanese prima donna, were to be seen in all parts of Brussels. Accordingly, when the Editor reached Paris, he immediately secured seats for a performance of "Madame Butterfly" at the Opéra Comique.

It is only fair to state that the Editor, for many years, has been an

GIACOMO PUCCINI

An Italian Caricature of the Composer of "Madame Butterfly"

66 T WAS BORN in Manila, the Capital of the Philippine Islands. though the American flag has been flying over the Philippine Islands for nearly thirty years, I find that on the whole Americans know very little of some of the most interesting things about the archipelago. The islands contain one hundred and twenty-eight thousand square miles. They are much larger in size than the British Isles, and larger than all of the New England states together. They are larger than New York, New Jersey, Pennsylvania and Delaware combined. It may surprise some Americans to realize that there are twenty active volcanoes in the Philippine Islands. There are several large rivers, some considerably over one hundred and fifty miles in length. The islands are very rich in mineral wealth. There are said to be over forty million acres of forest. The population of the islands is estimated at about seven million

"Magellan landed upon the islands in 1521. Spain took sovereignty over the islands in 1571. Thus, there has been over a portion of the island, at least, a Christian civilization for three hundred and fifty-six years. In 1762 Manila was taken by the English during the war with Spain and

"The modern progress of the country, naturally, commenced with the entrance of the Americans after the Spanish fleet at Manila was destroyed by Admiral Dewey in 1898. Since that time, there has been an enormous educational advance in the country. A vast number of teachers have gone out from America; and a new era of progress and modern sanitation permitting further progress was introduced.

"Most of all, however, I desire to call attention to the fact that this wonderful country has had the unique advantage of Occidental civilization, in the matter of music culture, longer than any other Asiatic land, or for that matter, much longer, even, than Australia and New Zealand,

The Musical Filipinos

66 THE SPANISH missionaries to the Philippines brought with them their native love for music, and this was soon communicated to their Christian converts; with the result that the Filipinos in the cities generally are devoted music

"My father was a musician and a band conductor. He has directed the famous bands of the Filipino Scouts. My brother is assistant director of the Band of the Twenty-Seventh American Infantry at Honolulu. My younger brother has won intimate, personal friend of Mr. John Luther Long, the author of "Madame Butterfly," and, because of this long-continued friendship, had seen prob-ably more performances of "Madame Butterfly" than of any other operatic work

With this experience, he was naturally a little skeptical of the great reputation that had come so suddenly to an Oriental singer. He went to the performance at the Opéra Comique. As soon as the prima donna's voice was heard behind the scenes, with a quality and clarity so distinctive and so full that it was in every way notable, it became apparent that here was a new soprano of very great distinction.

Toward the end of the second act, the entire audience was in tears, due to the histrionic genius of the artist. This was something that the Editor had never seen before at any performance of "Madame Butterfly."

At the end of the third act, in the famous death scene of "Butterfly," the artist rose to heights of acting that can be compared only with the great

At the end, the Parisian audience, which packed every seat, gave the little singer by far the greatest ovation that the Editor had heard given to any artist during an extensive tour of European music centers.

Here, then, is the story of Tapales Isang, but more interesting still to Etude readers is this singular fact. At the end of the performance, the Editor went to the dressing room of the singer to compliment her upon the remarkable oceasion. For a few moments the conversation was in French; then the singer said, "But you are an American, aren't you?" The Editor replied that he was about as American as anyone could possibly be. Then she said, "I am an American, too. I was born a Filipino, in the Philippine Islands, under the American flag. I am not in any sense Japanese and have no Japanese blood. I was educated in American schools and have studied music in Italy only eight months. I have been a regular reader Whenever there was any musical program of THE ETUDE MUSIC MAGAZINE most of my life."

first place in violin at the famous Con- invention, the talking machine. I listened servatoire du Verdi at Milan. His maes- to record after record and dreamed that tro assures me that he will become an some day I might sing like the great

great many Filipino musicians in the of international fame? bands of the United States Navy. They

Early Studies

"WHEN I was a girl of ten, I began to study sofleggio under my interest in music was so great and the "My teachers and various musical teachers, did not completely statis- lead the other hands, however, did not completely statis- lead to the the music book so absorbed me that I negatively statis- lead to the musical teachers, however, did not completely statis- lead to the musical teachers and various musical friends helped me in every possific way

of assume the control of the control tion. American music teachers were eager Filipino girl of very moderate means, to bring their best methods to the Philip- situated thousands and thousands of miles pines, and this, of course, influenced sig- away from the great music centers of the nificantly our musical life. There are a world, where there were no vocal teachers

"My father's income from his work are devoted to music, practice hard and naturally was very slender. Bandmasters in the army do not get large salaries. I realized that whatever 1 might do must come from a great struggle. I knew I would have to wait and hope to find a way. I attended the public school, but my



JOHN LUTHER LONG Distinguished American Author of "Madame Butterfly"



GIACOMO PUCCINI (1712-1781) Great-Great-Grandfather of Puccini, also a Composer of Fame

for any occasion, such as the Fourth of July or Washington's Birthday, they would give me a prominent place on the program, and this was in itself a source of great inspiration to me.

there I spent three years-hoping, dreaming, working. My great source of inspiration did not come from books, but rather from the talking machine. I listened to all the records I could possibly secure and, through this means alone, I learned to sing a great number of ballads and at least eight famous operatic arias such as Mi. Chiamano Mimi from Puccini's 'La Bohême' and the Canto dei Gioielli

fy me. Why? Because of an American teachers were extremely good to me and were greatly interested in my ambition. They advised me to go to Milan to study. We were in such reduced circumstances that this seemed like saying, 'Take a trip to the moon.' How could ! realize my great ideal?

"One day, I decided to earn money by giving concerts, as I felt sure in my own mind that I was singing well. Fortunately. the first concert was a great success, artistically and financially. I then realized it might be possible for me to earn moncy in this way. I continued to give concert: from province to province until I had carned enough money to cover my expenses and my brother's expenses for the costly trip half way round the world to Italy. I had to earn my brother's expenses as well, bccause my father would not consent to have me go to Milan alone. With this great ideal, every concert was a joy, and soon I found myself in possession of money enough to study for a year and a half in

In Milan

"HERE I studied under the famous baritone, Ernesto Caronna. His exercises were very few, very simple and were not taken from any book but were adapted especially to my needs. They were largely the scales and the arpeggios and the vowels and the study of smorzando; all vowels with the tone extended as long as one possibly could with one breath. He used the syllables, ma, me, mi, mo and mu, my particular case, a very great deal.

Caronna was a very wise teacher. He realized that one of the greatest things in voice culture is the development of the (Continued on page 783)

THE ETUDE How Can I Raise the Standard of My Playing?

By FLORENCE LEONARD

A Study for the Student with a Keen Ear and Perception

Finger Drill that Insures Finer Playing

WHAT QUALITIES belong to the Place the right hand upon the left arm, interchange the interchange of the left arm, only, without any help from the arm? of the hand. Beneath the right forearm

The finger is a small member. It is and wrist should be placed a book of such easily movable. It is quickly movable, thickness that, when the arm rests upon it, because it is small and because it can the fingertips, knuckles and wrist will be be moved easily. Because it can be moved on a level. The right arm and wrist must quickly, it can have a swift impact on the lie comfortably on this support... key. It cannot have a heavy impact, because it is small and not heavy. not made of bronze or lead. Small, light objects cannot be massive in impact. The finger can have a somewhat strong impact, according to the strength of its muscles. But its value as a playing member depends very greatly upon its lightness. Its normal strength is valuable also, and should be carefully developed. But its lightness, its mobility, are the first points

The finger can be moved up and down, sidewise and in rotation. These move-ments should be clearly distinguished, for the purpose of using that movement only can, bending it sharply (like cocking a which we select. Lay the hand flat on the gun). Then strike the left arm, lightly, table and move the fingers up and down. but suddenly, using the fingers 1234543212-Or, holding the hand in the air, close it 3454321. Do not, in this experiment, try and open it, flinging the fingers back as to use strength. Try, rather, to preserve far as possible when you open it. This is, a light feeling in each knuckle as if the of course, the up and down movement.

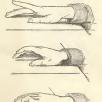
The Lateral Movement

AY THE HAND flat on the table Land slide the fingers as far apart as at the root or base of the thumb must you can; then bring them close together. They must not leave the surface of the table. This is the sidewise movement.

Raise the wrist, so that the hand droops from the wrist, with the fingertip touching the table. With the tip, describe a circle on the table. Do not lift the finger from the surface of the table. Do not move the hand nor the wrist. This is the ro-

All three of these movements are movements of the finger in the knuckle only. In the present article we are especially concerned with the up and down movement.

The finger can take various shapes. It can be flat or curved. It can be lifted straight, slightly curved or sharply bent



ILLUSTRATIONS 1A, 1B, 1C

Let us study the effects of these different shapes of the finger in lifting and falling (up and down movement).

Experiment A. Position. Lay the left arm and hand across the lap, diagonally, the tips of the fingers on the right knee. (normal)

finger, the normal finger, the just above the left hand, the right fifth finger as moved in the knuckle finger lying on the left wrist, at the base



At Lift each finger as high as you

fingers were attached merely by threads. (Test this sensation by giving a stronger stroke, and feel the muscles tighten in each knuckle!) The tip of the thumb is

be as light as possible. This is the most favorable aspect of the "hammer stroke." A2. Use the same fingers-123454321-23454321, but change the shape of the fingers and do not lift so high. The shape is now a gradual curve, not a series of sharp angles. The lift is measured at the

to be bent sharply in, but the movement

The thumb is less sharply bent at the tip, and thus the whole tension in it is lessened. Keep a light feeling in the knuckles as in A1, and make a swift, not strong, stroke on the left arm. Study the feeling of freedom in the right hand. Compare A1 and A2. Which has the

swifter movement? Which has more



1A, 1B, and 1C, respectively

In others it will be



In still others it will approach

(stiff, hard, or very muscular joints). The position must be that in which the hand feels as little tension as possible-a long finger, lying as flat as it can without tension. Each hand must find its own comfortable position.

From this position, make the same light, swift stroke, with the same succession of fingers. But observe that the fingers are not now standing on their tips. That is, you are not playing on the tips of your. fingers. The impact occurs at some distance back from the tip, perhaps even as far back as the first joint. The movement should be a light, flapping sort of

Study the Sensations

COMPARE, now, in the right hand (playing hand) the sensations accompanying A1, A2, and A3. In which experiment has the hand the least tension (feeling of pull, in the muscles, or of tightness)? In which can you make the most rapid group of 54321? Which gives the highest fling of the finger? Which can and physically distinct from each other, make the most repetitions without fa- transfer them to the piano. tigue? Which, in other words, feels the A5. Place the fingers 2345, on c, d, e, f. lightest and swiftest? Power, we are Use, in succession, the positions of A1, A2, not seeking at present.

which have had a long training with high tone must be kept soft or very soft. knuckles may, at first trial, find the flat We are seeking the freest possible action position awkward or uncomfortable. But of the fingers. If we try for loud tone, the experiment should be continued until we shall interfere with that freedom. In the normal sensation of comfort, ease and using the flat finger, make sure that fingerlightness is attained. For the position is tips, knuckles and wrist are on a level, a truly natural one. The curved finger thus: should fling only as high as is comfortable. The flat finger should "flap" high. But in neither case should the lift be strained. The sensation to think of is that of flying or flapping in the knuckle, not that of striking or hammering on the

It is well to observe and compare the not thus: freedom and lightness in knuckle and sensations in the forearm of the playing hand? Which has the higher lift, meashand. Do you get freest motion in these muscles when the fingers are cocked, ured at the second joint? For accuracy, it is amusing to take a small ruler and curved or flat? You can feel more or note exactly how high each finger lifts in less tightness in these muscles by taking the forearm between the thumb and sec-A3. Lay the fingers perfectly flat. The ond finger of the left hand,

tip of the thumb is as straight as may be, but the second joint is "squared." A4. Add another book to the one supporting the right arm, so that the wrist is about four inches above the level of the left arm. Try the three experiments with the wrist high, testing for ease and speed. You will find the cocked position If you have worked the experiments out difficult, but the curved or flat position accurately, and if your ear is good, you



in the left arm the sensations made by the rapid. Remember that you are thinking strokes of the cocked finger. Do you no- of flying fingers, not of hammering or tice that they seem like the blows of a

machine which has to be urged to move? They are distinct, certainly, but you feel every cog in the wheel, every jerk of the mechanism. Why should you not? What is the objection?

In A2 (curved finger), you feel each separate stroke on the left arm; but the strokes are grouped; they have more con-

In A3 (flat finger), they have still more continuity, but are less distinct. In some hands these strokes will be most swift. In all hands the cocked finger strokes are least swift. Notice the difference between the "thickness" of the "cocked" finger strokes when they try to be very rapid, and the flowing (continuous or group effect) quality, combined with distinctness in both the other positions.

When you try A4, and watch the left arm, you will feel the same differences in continuity and distinctness. But even though you do not use more strength, the strokes will be heavier. Now you are allowing the hand to lean on the finger, and thus have added the weight of your hand to the weight of your finger.

Now, the Piano

WHEN THESE movements are thoroughly understood, and are mentally

A5. Place the fingers 2345, on c, d, e, f. A3, Begin slowly, and work up to a It should be noted that some hands moderately fast speed: 2345: 5432. The





Compare first the freedom and speed of the fingers. Then compare the tones as to quality and smoothness of grouping. will surely say to yourself, "I get most speed and freedom with flat fingers, but I never could play on the flat of my finger, away back at the joint, and, even if I could, should not like that tone effect. The

tones are not distinct enough."

A6. Place 12345 upon E, F#, G#, A#, B. Repeat the three movements, A1, A2, A3. Try to keep the action of the thumb in the root joint as light as the action of the other fingers in the knuckle Begin slowly, studying feeling and tone-12345 Returning to Experiment A1, examine and 54321. Then make the groups more

(Continued on page 777)

THE ETUDE

Happy Sides to Beethoven's Life

By Edward Ballantine

EDWARD BALLANTINE

EDWARD BALLANTINE, noted American composer and Assist-

ant Professor of Music at Harvard College, was born in Oberlin, Ohio,

in 1886, and received his musical training under such noted teachers as Arthur Schnabel, Rudolf Ganz, Mme. Helen Hopekirk, and John

Knowles Paine. He also studied at the Schola Cantorum in Paris.

Mr. Ballantine has written symphonic poems, "The Eve of St. Agnes"

and "The Awakening of the Woods"; incidental music to Hagedorn's

"Delectable Forest"; the songs, "Lyrics from the Greek"; and the humorous "Variations on 'Mary Had a Little Lamb,' in the Styles of

TN POPULAR TRADITION Beethoven is a man who knew much of suf-

fering and little of joy, a Prometheus who gave the precious fire of his music to humanity while an eagle plucked at his heart. Even so distinguished a musician and scholar as Casella, in his critical edition of Beethoven's sonatas, which every thorough student of these works should study, says that the tragedy of Beethoven's existence "surpasses the cruellest martyrdoms of history." There is a certain foundation for this conception, but it has been greatly exaggerated for the sake of its dramatic picturesqueness in making his music seem all the more wonderful. A careful study of the life of Beethoven shows that he had a large share of positive happiness and that even his hardships had unusual compensations.

Beethoven's deafness naturally arouses the sympathy of everyone and causes won-der as to how it was possible for him to compose in spite of it. The symptoms of deafness did not show themselves until toward his twenty-eighth year, when his inner hearing, his power of imagining musical sounds without outside aid, was long established through constant occupation with music since early childhood. He already had the habit of doing a great part of his composing without a piano, which is true of other composers who are not deaf. This is a remarkable faculty, but not peculiar to Beethoven.

His Tragic Deafness

I F BEETHOVEN had been born deaf, he never could have composed; and, if he had lost his hearing before he was mature, he would have been seriously hindered. His deafness came gradually. As late as his forty-eighth year he could hear the piano well enough to correct his nephew's playing; and when he was fifty-two, five years before his death, he enjoved hearing a piece by Cherubini played by a musical clock whose chimes were, of course, more penetrating than ordinary musical instruments. In his complaints of deafness, he never expressed the fear that it might prevent his composition in any way; he was only afraid that hostile critics might be tempted to attack his music as that of a deaf man.

How many people have had to endure the trial of deafness which has cut them off entirely from the pleasure of music! But Beethoven had the wonderful recourse to composition and, more than that, the confidence that his composition was important to the world. While it is a pity that Beethoven could not hear his later in himself, he heard ideal interpretations

been with certain earlier works. quisite orchestration: and the variations of might bring happiness. Alas! She is not going an experience which became fuel—as the world still vanishes when members have a few orders and the properties of the pr

could not realize, nor could be gain satis- ing, but also the consciousness of power

Domestic Life Debarred

Ten Composers,"

"The Immortal Beloved"

that Beethoven could not hear his later orchestral and chamber musc, still, withTHAT BEETHOVEN never found be BEETHOVEN must have suffered a eral good coats, and took her to the wardthe domestic happiness for which he beard ideal interpretations.

That BEETHOVEN must have suffered a eral good coats, and took her to the wardthe domestic happiness for which he beard ideal interpretations. and might have been annoyed by the short- longed is a sad fact which entitles him to ing, however it may have come about, of went down with her to the street, but comings of actual performances, as he had great sympathy; but also in this respect his passion for "The Immortal Beloved," stopped there and said he must return he had the refuge of composition and, even the unknown person to whom he wrote the for a moment. He came down again It is even doubtful whether his deafness in the midst of one of his most famous famous love letter. But even this affair laughing with the old coat on. She re-It is even doubtful whener ins dealness in the most of one of ins most famous fore teter. But even this ariarra random composition in respect to effect one for fished by a serious has its happier side, for it shows Beethofects of tone, for thick bass chords occur rival of the lady. In writing to his friend ven's capacity for the essacy of romantic his five did not be set to the content of the "Ninth Symphom," written at Guickiardh, he says: "There have been a makes me at once the happiest and the una time when he could scarcely hear an or- few blessed moments in the last two years happiest of men." He was living intensechestra, contains some of his most ex- and it is the first time that I feel marriage by, even if in part painfully, and under- saw him . . . I forgot the whole world cuestra, contains some of ms most est and it is time that the that it is not going an experience which became fuel —as the world still vanishes when mem-

was a benefit which the composer himself. It was not only courage that kept him go-quest which would have been very difficult accomplish the impossible."

if not impossible for many an Adonis." After he had suffered many heart-breaks he met the charming Amalie Sebald, of "the fascinatingly lovely singing voice," and there is evidence of at least a very delightful flirtation between the two. Beethoven wrote to a friend, "Give to the Countess a very tender yet reverential handgrasp, to Amalie-an ardent kiss when no one sees us." To Amalie herself he wrote: ". . . if the moon shincs brighter for me this evening than the sun by day you will see with you the least of men. . . What dream of yours that you are nothing to me."



THE YOUNG and ardent Bettina Brentano, who later became Frau von Arnim, left a wonderful record of her heart-to-heart talks with Beethoven. Some of this record has been questioned as to accuracy, but Thayer vouches for the truth of most of it. Bettina was born to be the confidante of genius and acted as somewhat of an interpreter between Goethe and the great composer.

Thayer tells the story of her friendship with Beethoven as follows:

"One day in May, Beethoven, sitting at the pianoforte with a song just composed before him, was surprised by a pair of hands being placed upon his shoulders. He looked up 'gloomily,' and he saw a beautiful young woman who, putting her mouth to his ear, said: 'My name is Brentano.'

"He smiled, gave her his hand without rising and said: "I have just made a beautiful song for you; do you want to

"Thereupon he sang-raspingly . . . but transcending training and agreeabless by reason of the cry of passion which reacted on the hearer—'Kennst du das Land?' He asked: 'Well, how do you like it?'

"She nodded. "'It is beautiful, isn't it?" he said enthusiastically, "marvelously beautiful; I'll sing it again.' He sang it again, looked at her with a triumphant expression, and seeing her cheeks and eyes glow, rejoiced over her happy approval. 'Aha,' said he, 'most people are touched by a good thing; but they are not artist-natures. Artists are fiery; they do not weep.'

"He then sang another song of Goethe's 'Dry not tears of eternal love.'

There was a large dinner party that day at Franz Brentano's and Bettina told Beethoven he must change his old coat for a better, and accompany her hither.

"'Oh,' said he jokingly, 'I have sev-



BEETHOVEN'S GREAT "FUNERAL MARCH ON THE DEATH OF A HERO"

This masterpiece is so forcefully characteristic in mood and movement, so full of gloomy grandeur, of dramatic intensity, of depth and richness of sombre harmonic coloring, that it may be ranked among his very ablest creations.

"It should be played with the utmost fullness of tone, but not extremely loud even in the climaxes, and never hard or rough-so as to convey the impression of suppressed power and of a noble, sustained sorrow, not a spasmodic. Thus comments Edward Baxter Perry, in his "Descriptive Analyses of Pianoforte Works," upon Recheven's masterly "Funeral March on the Death of a Hero" from the "Source in A Dia," "A Dia, "A Dia," "A Dia, "A Dia," "A Dia, "A Dia," of a Hero from the "Sonata in A Flat," Opus 26. The famous French sculpture is by E. Benet of Paris. In this marvelous composition one can fairly hear the muffled drums and tolling bells.

The Sorata, Opus 26, was written in 1801 and published in Vienna, March 3,

as Bettina says, "He comes to me every letters testify. His youthful friend, and you I go to him. For this I neglect sokeid, and galleries, the theater, and united in bond like that of Orestes and
even the Tower of St. Steinbarn. Borthon. even the Tower of St. Stephen's. Beetho-Pylades, and were continually side by side others for a considerable space; but not ven says, 'Ahl what do you want to see in our youth."

his associates. They were displeased any there? I will call for you toward even of the beginning of Beethoven's great Ramm, the choist, even enraged. It was not made there? I will call for you toward even of the beginning of Beethoven's great Ramm, the choist, even enraged. It was not made to the great part of this genite came really contact to see these gentlemen wait-ing; we will walk through the alleys of friendship for Karl Amenda, Thayer really contact to see these gentlemen wait-ing; we will walk through the alleys of friendship for Karl Amenda, Thayer really contact to see these gentlemen wait-ing; we will walk through the alleys of friendship for Karl Amenda, Thayer really contact to see these gentlemen wait-ing; we will wait to see these gentlemen wait-ing we will be the see that the seed of the senonbruna. Vesterday I went with him outes the following account: "After the ing expectaathy every moment to go on, the great patron of his youth, wrone, to a glorious garden is full bloom, all the completion of his theological studies, K. continually litting their instruments to "Dear Beethoven! You are going to holveds open—the perfume was bewilder." K amenda goes to Vienna, where he their lips, then quietly patting them down Vienna. ... The Genius of Mozart is norstords open—the perturn was newlider. F. Amenda goes to Vienna, where he their lips, then quertly purture under the world many the statisfied mourning and weeping over the death of larger than the common stopped in the oppressive several times meets Beethoven at the table again. At last Beethoven was satisfied mourning and weeping over the death of sunshine and said: Not only because of dibote, attempts to enter into conversation and dropped again into the Rondo. The her pupil. She found a refuge but no their contents, but also because of their with him, but without success, since Bee- entire audience was delighted." rhythm, Goethe's poems have a great thoven remains very reserved. After some power over me, I am tuned up and stimulated to composition by this larguage which come music teacher at the home of builds itself into higher orders as if Mozart's widow, receives an invitation of A (great resource. How more than the composition of the composi

reached an unconventional degree of inti-A contemporary describes her as a "very is done, and when, after several hours, Quarterly there is an article by J. G. could receive, implored beautiful, fine little woman . . . whose Amenda takes his leave, Beethoven accomsole entertainment (being an invalid) is panies him to his quarters, where there

other great performer of his works was Madame Marie Bigot. Thaver relates: "One day she played a sonata, which he had just composed, in such a manner as to draw from him the remark: "That is not

also was refused.

with her unusual beauty and great intelher account, they were "often in each other's company." Beethoven wrote her two notes in pencil-one utterly illegible, the other in terms placing her as a player of his pianoforte music even higher than Frau von Ertmann. He wrote: "I am greatly delighted that you will remain another day; we will make a lot more music I have never yet found anybody who plays my compositions as well as you do. Not even excepting the great pianists; they either have nothing but technic or

His Men Friends

IN YOUTH and early manhood Beethuven was rich in friendships with other men, while later in life, through the marriage of these friends or their and litted from the superannee of 5 voices brought to the light of day in 5 real voices. removal to other places, or owing to his deafness and his unfortunately exacting deafness and his unfortunately exacting
ways, he was thrown largely on the
society of men like Schindler and Holz
who were more like admiring private red or the Underwords.

"My unhappy ears do not troubles," which occurred to him when contenue
tere. It seems as if in the country every music of the spheres. Of course, Bee
the society of men like admiring private red or the Underwords.

"My unhappy ears do not troubles," which occurred to him when contenue
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music of the spheres. Of course, Bee
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"My unhappy ears do not troubles," which occurred to him when contenues
the society of men like Schindler and Holz

"No. B.—The original 3 volced Quinter score."

"My unhappy ears do not troubles."

When the contenues of the society of the Underwords.

"No. B.—The original 3 volced Quinter score."

"My unhappy ears do not troubles."

When the contenues of the society of the

through the work of spirits, and already from a friendly family and there plays read more from an ambition to improve Such praise must have warmed the bears in itself the mystery of the har first violin in a quartet. While be was his mind than for the desire of enter-heart of Beethoven, and he had a good monies."

Playing, somebody turned the nages for simulation to improve Such praise must have warmed the first violin in a quartet. While be was his mind than for the desire of enter-heart of Beethoven, and he had a good monies." playing, somebody turned the pages for tainment, but for this reason he read per deal of it all his life. In his thirty-fine, and when he turned about at the haps with an all the more eager zest. He year he wrote: "I could sell everything! finish he was frightened to see Beethoven, himself said, "There is no treatise which compose five times over and at a good B ESIDES serious love affairs and flirts who had taken the trouble to do this and would easily prove too learned for me. price . . I ask, and they show that taken the trouble to do this and would easily prove too learned for me. price . . I ask, and they now withdrew with a how. The next day would easily prove too learned for me. price . . I ask, and they now withdrew with a bow. The next day Without laying the slightest claim to true lation which he received fr ships with women of great musical talent the extremely amiable host at the evening and general culture. He had a keen sense party appeared and cried out: What have endeavored to grasp the thought of the 1814 is a familiar story. of honor, but these friendships often you done? You have captured Beethoven's best and wisest of every age. Shame on not Beethoven who begin heart! Beethoven requests that you re- the artist who does not think it his duty formance of the 9th S The Countess Erdődy gave him joice him with your company. Amenda, to advance at least to this point in this group of thirty of his fr much sympathetic admiration and practimuch leased, hurries to Berboven, who
cal help as well as "the run of the house"

respect."

respect." at once asks him to play with him. This

found in music. She plays Becthoven's was music again. As Beethoven finally books which Beethoven is known to have pieces very well and limps from one pianoforte to another, yet is so merry and
friendly and good."

pieces very well and limps from one pianoforte to another, yet is so merry and
friendly and good."

pieces very well and limps from one pianoforte to another, yet is so merry and
friendly and good."

pieces very well and limps from one pianoforte to another, yet is so merry and
friendly and good."

pieces very well and limps from one pianoforte to another, yet is so merry and
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to company to the pieces very well and limps from one pianoforte to another, yet is so merry and
pose you can accompany me? This is
to company me? This is done, and Beethoven kept Amenda until ally read there have been found more than human joys and who le What pleasure Beethoven must have had evening and went with him to his home in coaching the Baroness Dorothea von late at night. From that time the mutual his death his library was found to con- of composition often ca-Ertmann in the playing of his composi- visits became more and more numerous tain Plutarch's Lives, in a badly used labor is true; but it was Ertmann in the praying of his compositions. She was recognized by him and and the two took walks together, so that condition, which proved that its pages which engaged all his his the musical world of Vienna as being his the people in the streets when they saw were often turned and that he carried distracted him from so the musical worked of vermal as occurs in the people in the streets which they saw were often turned and that he carried distracted him from so greatest woman interpreter, so that he ence of them at once called out, Where called her his "Dorothea-Cecilia." An- is the other one?" where often turned and that he carried distracted him from so called her his "Dorothea-Cecilia." An- is the other one?" BEETHOVEN'S humor kept cropping out so continually that it must have

exactly the character which I wanted to come from natural high spirits and not give the piece; but go right on. If it is not wholly mine it is something better."

merely from a grim effort to keep smiling. In music his humor took on wonderfully Beethoven had a warm personal regard original and distinguished forms, while in for Mme. Bigot, which was probably innocent enough, but which put her husband bad puns and practical jokes. His joking also innocently enough on his guard notes to Baron Zmeskall are familiar, he When Beethoven wanted to take her out addressing his noble friend as "Music for a long drive alone, Bigot opposed it. Count," "Cheapest Baron," and with other Then Beethoven proposed taking the witty salutations. In the note which bedaughter along as a chaperon, but that gins "My dearest Baron Muck cartdriver," he says, "I forbid you henceforth Another lady who cheered Beethoven to rob me of the good humor into which lectual and musical gifts was Frau Marie Zmeskall-damanovitzian chatter made me Pachler-Koschak, who came to see him melancholy. The devil take you; I want in his forty-seventh year. According to more of your moral precepts for Power is the morality of men who loom above

the others, and it is also mine; . . Thayer recounts a story which shows the answer which man wants to hear." Beethoven's humor and good nature in a delightful way. The incident took place at time when Beethoven is supposed to

have been quite' depressed. have been quite supressed.

A certain musician brought to BeeThe path, nearly level, follows a beautiful, was enormously energetic, in spite of
thosen the Pianoforte Trio, Op. 1, No. 3, broad, shallow brook for four miles numerous illnesses; there was nothing of which he had arranged for string quartet. There is no carriage road, even today no the value automobile road except out of sight on the him. they either have nothing out accume. To thave interested him sufficiently to lead the are affected. You are the true guardian him to undertake a thorough remodeling them on the left rise great wooded hills. "I have no fear for my music-it and the state of the state

to moderate respectability by Mr. Wellwisher 1817

his associates. They were displeased and

The Insatiable Reader

Prod'homme which gives a remarkably his new symphony. thorough and interesting account of the fifty passages underlined by him. After more than Beethoven? ing. What he thought of Goethe we saw he could not have write in his remarks to Bettina Brentano, and to number of things if he Goethe himself he wrote, "I live in your revise every measure. writings." Shakespeare and Schiller were been many times when a also favorite authors. If Beethoven spent ideas would come rushi so much of his time in reading, when he, head faster than he con was not composing, he could not have had down. His pupil, Rics. much time left in which to broad upon composition of the finale

The Nature Lover

HAT BEETHOVEN loved nature is o'clock, he had been all the realize that he loved nature with a pas- down, without singing any been experienced by those who pity him movement of the sonata has occurred to for his sufferings. He was fortunate, in me! When we entered the room he ran both Bonn and Vienna, in having access to the pianoforte without taking off his I occasionally fall, for yesterday your to lovely hill country in which to take hat. I took a seat in the corner and he his countless long walks. To one young soon forgot all about me. Now he lady he wrote: "How joyous I am when stormed for at least an hour . . . Finally herbs, rocks; nobody can love the country said, 'I cannot give you a lesson today-

from the little town of Baden near Vienna and happiness should prevail as they do oup the Helenenthal (Valley of Helen), over the tragic. His physical constitution There is no carriage road, even today no the weakling or the neurasthenic about other side of the brook. The path is Consider the inward peace of a man to entitize in the transcription, a seems lined with ancient beeches, and behind who was able to say as Beethoven him to undertake a thorough remodeling of the score, on the cover of which he wrote the whimsical title:

It was of this region that Beethoven wrote meet no evil fate. Those who understand to a friend: "When you come to the old it must be freed by it from all the miserfee the state of the company of the c ruins, think that Beethoven often lingered which others drag about with themselves. there. As you wander through the mysterious fig. forests that through the mysterious fig. forests that through the mysterious fir forests, think that there Beethoven often noetical. thoven often poetized, or, as they say, thoven; it impressed me very lately in composed." On the compositions of the composed of the compositions of the composition of the compositi composed." On the cover to some music the Adagio of the "Quariet," Op. 59, No. 2 he jotted down the following remarks: which occurred to him when contemplated the support of the secretaries than real friends. But in early Another example of december of the woods, the first movement of the sate for many higher threw the whole ardor of his na- is less altruistic. During a performance "Pastoral Symphony" bears the inscription: perienced it at all?

Was Beethoven not enjoying life when, ture into his friendships as certain of his of his Quintet for planoforte and wind "The Awakening of Cheerful Feelings on as Bettina savs," He comes to me were the country." Reads

through him she wishes to form a union with another. With the help of assiduous

1 for a peruls including the leading musical people Vienna who In the April number of the Musical in the most flattering let-

Creating the "Appassionata"

t nowers and cares. He proviser, and such a great through his write then alls about the the Appassionata: "In one of the which we went so far astray that we did not get back home unti well known, but people may fail to and sometimes howling, always up and sionate delight such as may never have note . . . He said, 'A theme for the last can walk amongst bushes and trees, he got up, was surprised to see me and

sas I do-since woods, trees, rocks return I must do some more work."

If Beethoyen had not had consolations If Beethoyen had not had consolations. No more idyllic walk can be imagined and joys of a rare quality, it would not than the one Beethoven often took out have been possible that in his music vigor

society of men like Schindler and rious has been accrimed as a fundamental to the same on the control private good of the Underwood and who were more like admiring private good of the Underwood and who were more like admiring private good of the Underwood and who were more like admiring private good of the Underwood and the Schindler and the Casta of the

Fads and Fallacies in Modern Pianism

By Francesco Berger

N EVER has the Art of Music had so sible for any hand-movement to reach the It should always be played on the beat, ornament, I agree that its first note should many devotees as it has at present, strings when once a key has been denither hefore nor after. It sounds like a start on the beat, ornament, I agree that its first note should in professional as well as amateur pressed, and therefore impossible for any stepping-stone, because it is always to be

[8x.7] ranks. And if increase in numbers meant lateral motion of the hand to affect the rendered with a right acent, to emphasize proportionate increase in quality, we should quality of tone? It is different on the its character. Thus: be far richer than we are. But unfortun- violin or 'cello, for in playing on these ately, in looking around me, and comparing the finger comes into direct contact with present-day production and performance the strings, and an oscillating movement with those of the past, I fail to see any of hand, while retaining the pressing finger, such indication. We have very many more produces corresponding vibration, after the composers, but no Mozart or Beethoven; initial one. To imagine that any such effect very many more pianists, but not a Chopin can be produced on the piano is to "imor Liszt. And not only is this so, but fal- agine a vain thing." lacies and abuses abound, of which it is Does an orator trouble himself about as difficult to trace the origin as to ac- the derivation of the words he uses? Does count for their wide adoption.

THE ETUDE

tury to the study and practice of the "king compose his colors? Does the novelist of instruments," and, during my extended go to Birmingham to inspect the works life, having heard every great pianist, of where his steel pen points are manufaceither sex, who has contributed to the tured? The answer to all these queries is sum total of our present-day pianism an emphatic "No." Then why should the (most of them have honored me with their pianist be the only one to be handicapped personal friendship), I venture, in the fol- with how his tone is produced. Not any of lowing lines, to point out some, but not all, the great pianists of the past were so hinsins of commission of which contem- dered. They contented themselves with porary pianists are guilty. I know that in playing, and reaching the hearts of their doing so I shall encounter the non-agree- hearers by judicious use of their fingers. ment of some, but, if I succeed in recalling Nor has a single living pianist of the front a few stray sheep to the safe folds from rank submitted to this ridiculous mania. which they have wandered, I shall have rendered some service to the Art of Music, and that will suffice for my comfort.

T T WAS LOUDLY proclaimed, a few is applied only to a single note, always * years ago, use a discovery from made in the matter of pianoforite touch, the text, to indicate that it does not form ruped by being played on the beat, instead Chopin's lifetime, was the only important that all previous methods were faulty, an integral part of the music. It might that the new one was the only safe road be omitted altogether without serious damto proficiency. Much exaggerated nonsense age to the composition. Of these single was shouted, printed, and taught about it; "grace notes" there are two distinct species and, like most other things in modern life that have little in common, either in name flesh, I am old enough to have studied that succeed up to a point if sufficiently or manner of performance. The "grace under one of his most distinguished conadvertised, the new gospel found many note" that has no little stroke across its dupes among those who jump at any short- stem is one; the "grace note" that has the cut to success, or are enamoured with any- little stroke is the other. In modern edithing that looks novel and sounds quixotic. tions this diversity is carefully observed, or from his contemporaries, Czerny, But the "discovery" on being tested but in older ones the two are painfully con- Diabelli, Hummel, Clementi, Dussek, by results, has proved to be no discovery founded, to the bewilderment of the per- Cramer, Kalkbrenner, Ludwig Berger; whatever, and has utterly failed to pro- former. duce a single pianist of the first rank. What is good and serviceable in it is as is known by the Italian name "appoggiaold as the structure of the piano, has been tura," derived from the verb "appoggiare" taught for generations, and has been prac- (to lean against). It is felt to lean ogainst for more than a century. And what is leans against a bottle at a luncheon table.

from the elbow or the big toe, is to harass direction to its follower, thus: and bewilder them with considerations and technical restrictions totally beside reol requirements. Any student of ordinary intelligence, who applies himself seriously to his work and profits by the guidance of an experienced teacher, will find out for the pursuit of music is a hopeless one.

The Wriggling Habit

N CONNECTION with the wriggling of the hand from right to left and back again, while a particular finger is holding down a key, is it not obvious that (the keys and of the piano being so far removed from the strings, and there being between the two sets so many complicated appliances, all serving useful purposes) it is impos-

a danseuse study anatomy? Does the Having devoted more than half a cen- painter worry about the ingredients that

Ornaments

ALL EMBELLISHMENTS and ornaments are collectively "graces." But, in modern days, the definition "grace note" years ago, that a "discovery" had been printed in smaller type than the rest of The one that has no little cross stroke

ticed by the entire race of eminent pianists the following note, like a newspaper that new in it and purports to be essential is It never ascends, but invariably descends completely unessential, if not absolutely a tone or semitone, and never more. It is generally (but not always) provided To tell pupils that the power required with a little slur, connecting it with its rely upon to warrant their innovation. for striking a key is generated in the fore- resolving note, and generally (but not arm or the back tooth, that it emanates always) its stem is turned in the opposite be played before the beat, thus:



himself all that is necessary for a round, It it also generally (but not always) musical tone, for even scales, for light printed as a note of half the value of the not as at present changed to: touch when required or a heavier one when following one. Its modern interpretation wanted, without troubling to acquire surgi- does not vary from the old. In both, it cal knowledge of any kind. And for those takes unto itself half the value of the note who are neither intelligent nor studious, that follows, whatever that one's own length may be. Thus





will now pass on to consider the other those signs at all. They write out their sort of "grace note."

As already stated, it has, or should have little cross stroke through its stem, to a little cross stroke through its stem, to distinguish it from its half-sister, and its Italian name is "acciaccatura." The word looks formidable, but can easily be mastered if, at first, deprived of its ending "ura," a common ending in Italian for substantives derived from verbs. "Ahcheeak kah-toorah" is about as near a phonetic explanation of its pronunciation as can be given only if the acciaccature be "crush." so that a "crushing note" is the hand. literal English for this kind of "grace note."

Unlike its half-sister, it is to be played as rapidly as possible before the succeeding note, taking into itself no perceptible England, and may, for a time, have been amount of time. Here we encounter one the only one, because Chopin was slow of several instances in which modern in being generally recognized as he now is, practice clashes with traditional usage. and publishers did not, in his early days, The modernists insist that this insignificant flood the market with rival editions. This little insect shall be dignified into a quadof before it. This is contrary to the publisher of contemporary foreign music tradition which has reached us through in London. It must either have been cop-

Though I never knew Beethoven in the temporaries, Moscheles, who was his pupil. I cannot imagine that his method would differ from that of his master, and I am positive that he and these did not teach or play the acciaccatura as And this is precisely how I maintain these Rubinstein, Billow, Henselt, Clara Schu-mann and others-depart from the old I am aware that Reinecke, in his "Letters





Its value, small though it be, should be into books, meanings that composers and taken from the preceding note, not the authors were quite innocent of. It is absucceeding one. And this will enable the solutely monstrous to be told, as we are accent to be given on the beat.

ing the "mordent." In Bach and other old words convey-that there is philosophy in masters, who employ and are for this his verbs, astronomy in his substantives,

should be played



I hope I have made this quite clear, and But modern composers do not employ mordents in full, so that



can be given. To "acciaccare" means to played before the first note of the left

I happen to possess an early English edition of Chopin's pianoforte works. It is probably the first ever published in one was published by Wessel, who, in ied from Chopin's manuscript, or from a foreign edition, as there was no English one to serve as a model. In it; all smalltyped notes are so laid out that their final note comes on the beat, thus:



modern pianists do. Nor did successive ornaments should be performed, not the generations of pianists—Mendelssohn, other way. How, when, and by whose Bennett, Liszt, Thalberg, Chopin, Field, vandal hands have these matters been

manner. With so many great names to to a lady" on Beethoven's Sonatas, advouphold a rendering, one wonders what cates the modern fad. But, after all, one authority present-day pianists can possibly swallow does not denote summer; and with all respect for his memory and for I maintain that the acciaccatura should the good work he modestly did in his day, I cannot accept him as an authority in pianoforte music, good all-round musician though he was.

Other instances of wrong interpretation by modern would-be savants could be quoted. They can be justified only by presuming that the great masters of the past wrote one thing and meant another. For had they intended their embellishments to bear modern rendering, why did they not write them so, as they could easily have done?

A Modern Vice

THIS INTERFERENCE with the original text is part of the modern vice, which "reads into" music, as well as constantly being told today, that Shake-Some similar objection holds in render- speare's language means more than his

chronology in his adjectives. That when Hamlet greets a friend with "good morn-Framing grees a freen with "good morning, old chap, how are you today?" he means "How do you like Ophelia's appearance since she has had her hair shin-gled?", or when Lady Macketh urges her left had seen; a blaimhautius and the strength of the strength was a blaimhautius and the strength of the strength was a shift be drawn across the strings like the "form."

in Chopin we are bidden to perceive an exiled patriot's outcry at the hard fate which forces him to lead a luxurious life in Parisian scented bouldoirs, instead of teaching dirty little boys and noisy little girls their notes in a Polish village.

editors of today are responsible. It is shell. The purpose of this appendage is shell. The purpose of this appendage is embody it in the text, or insist upon it in foot-notes, in the hope of advertising their particular edition, and by its increased sale obtaining further orders from publishers for further outrages on other works. And no one is a greater sinner in this matter than Klindworth. In superlading the original Chopin or Schumann he is pre-eminent. He does not hesitate to lay sacrilegious hands on any composer who happens to fall into his net, even venturing to "improve" Mendelssohn with arrogant and vulgar changes.

To assume that past generations were all wrong in their interpretations, and that the only correct ones are those of to-day, is grossly impertment and gratuitously misleading. By all means let us have modernity, for we live in the present, not in the past; but before adopting the new, we require to be shown what is wrong with

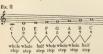
How to Teach Scales By LULU D. HOPKINS

N SCALE playing have the pupil hold the hand rather high to aid the thumb movements and to give a full stroke for the weak fourth and fifth fingers. Make the thumb move toward the next key as soon as it has released any tone. That is, make the movement from one thumb note to the next a gradual progress instead of a jerk at the last movement. Thus, in playing the scale of C major:



The thumb is moved from C to E while the second finger is on D, and from E to F while the third finger strikes E. After the thumb strikes Foshift fingers onward position. First have the pupil play the scale slowly, gradually increasing the speed. The pupil should have major music, achieved the teen-age, before beginning the study of music, achievement psychology must speed. The pupil should have major music with a real appeal. In selecting pieces either for boys or for speed. The pupil should have major music with a real appeal. In selecting pieces either for boys or for speed to consideration in selecting pieces either for boys or for speed to consideration in selecting pieces either for boys or for speed to consideration in selecting pieces either for boys or for speed to consideration in selecting pieces either for boys or for speed to consideration in selecting pieces either for boys or for speed to consideration in selecting pieces either for boys or for speed to consideration in selecting pieces either for boys or for speed to consideration in selecting pieces either for boys or for speed to consideration in selecting pieces either for boys or for speed to consideration in selecting pieces either for boys or for speed to consideration in selecting pieces either for boys or for speed to consideration in selecting pieces either for boys or for speed to consideration in selecting pieces either for boys or for speed to consideration in selecting pieces either for boys or for speed to consideration in selecting pieces either for boys or for speed to consideration in selecting pieces either for boys or for speed to consideration in selecting pieces either for boys or for speed to consideration in selecting pieces either for boys or for speed to consideration in selecting pieces either for boys or for speed to consideration in selecting pieces either for boys or for speed to consideration in selecting pieces either for boys or for speed to consideration in selecting pieces either for boys or for speed to consideration in selecting pieces either for boys or for speed to consideration in selecting pieces either for boys or for speed to consideration in selecting pieces ei sixths, octaves as well as the chromatic scales. Advanced pupils should play the scales through a compass of four or five octaves, at all degrees of power, from softest to londest

The following formula



of a major diatonic scale will aid in fixing the scale idea in mind.

The Queerest Stringed Instrument in the World

Duncan, she is hinting to him by secret drinking?" When I insisted that I had either be drawn across the strings like the code that there are shrimps for tea that really seen one of those things she wanted to call a doctor. Then I explained. It And this is the sort of treatment to occurred on the Island of Guam, a tiny which many of the great masters of music dot in the middle of the Pacific Ocean, are now being subjected. In Beethoven where the native Chamorros have develwe are invited to detect a heart breaking oped the balumbautujan, their one confor the love of an un-get-at-able woman; tribution to the long list of musical in-

The balumbautuian starts with a bow, somewhat like the long bow of old-time English archers, made of palo maria or some other supple native wood. To this For a good deal of this high-falluting is attached a half gourd or half coconut to enable the instrument to rest easily on



the strings as with a guitar.

becoming rarer and rarer. Unfortunately with ensemble playing. thistom possible. The purple specific process of the final but today absolutely nothing of the faint but today absolutely nothing of the faint catists. When the United States seized the island from Spain in 1899, Spanish music was in yough, but now this has been supplanted by American jazz, and the foliate of the control of the contro leen suppanied by American pass, and stant dumie piano piaying and that of the pingle of It Ain't Goin' Rain No More and ence between his playing and that of the Bananas is heard where formerly the teacher is clearly discerned. At this time, dreamy Latin waltzes sounded. The only too, scales become as clear as crystal and survival of Spanish days is the sacred staceato as crisp as crackling snow. If music, brought to the island by various the pupil slurs his notes or breaks the scale orders of Catholic missionaries, and still to when turning the thumb under the hand, be heard, not only in the churches, but the unbroken scale of the teacher is a also during the religious festival proces- very active reproach and brings about that sions, and at the innumerable singing much desired inborn determination to im-"novenas" heard on every possible occa- prove.

older inhabitants, and fewer still are played upon. The notes are wailing and range is small, and tuning is unknown. But now and then, as the faint strains are heard in the midnight jungle, one's mind the chest of the player as, lastly reclining, seems on the monagan pagent one annual modulating into various tempos the pours out his melody. Across the low selendor a thousand waves any maken the simple by this intensive practice. the chest of the player as, lazily reclining.

Making Selections of Music for Beginners By FLORENCE BASCOM-PHILLIPS

the thinds strikes result images outward. A enjoy mass with "raps, "Mamma, beginner, the boy's love of courage, strength "manut copiety four diverge to over it by a motion of the whole hand so and "School" titles, but when a papil has and war must guide the teacher in finding to determine,"—Eark Bacwarton.

Beginners of that age are usually girls. and pieces with such titles as "June Moon-light," "Summer Roses," "Moonlight on

ing pieces for beginners may sound very much alike, but to the teen-age girl music musicians, but each one should be able to a musicians, but each one should be able to a receive real enlowment from his musician. For "Notes Week" he should try to have much alike, but to the teen age girl music
which awakens thoughts of flowers, moonreceive real enjoyment from his musical
every note played at the lesson a perfect which awakens thoughts of flowers, moon-tecture teat enjoyment from ins musical every note played at the lesson a perfect light nights, sunsets and dancing snow-knowledge, an enjoyment which should not one, hitting it clearly and with the proper bight nights, sunsets and dancing snowflakes seems much more worthy of real depend upon his reaching an advanced uneffort than "slip little kid pieces." If the
destruction of the standing of muck, but one which is
apart of his training from the very by bringing touch to the foretimes are the standing of the property of the standing of the standing from the very
the standard of the standard

to consider the titles from the standpoint of the pupil's age and mental development as well as from the standpoint of the

bitions.

Very few of our pupils will ever be great

should concentrate one subject named.

By GLADYS NATTER FITZSIMMONS light, "Smiller Showlfake Waltz" allow the furnishes. It will be helpful to study the expression through practice music of the furnishes. It will be helpful to study the an "Expression Week" and a "Scales Week," During the week in question he had to be a superior of the student can have a "Fingering Week" and a "Scales Week," During the week in question he had to be a superior of the student can have a "Fingering Week" and a "Scales week," During the week in question he had to be a superior of the student can have a "Fingering Week" and a "Scales week," During the week in question he had to be a superior of the student can have a "Fingering Week" and a "Expression Week," and a "Scales week," During the week in question he had to be a superior of the student can have a "Fingering Week."

a part of his training from the very he pupil's musical education has been neglected, a part of his training from the very he pupil's musical education has been neglected, will also be a substantial experimental production of the pupil's substantial education of the pupil's substantial pupil's pupil's substantial and afford operations of the pupil's pupil's substantial and afford operations for pupils.

THE ETUDE

Two Pianos

By FREDERICK A. FULLHARDT

SECOND PIANO, while being an exnense, is at the same time a sound investment returning untold dividends in the form of augmented success,

For the beginner the second piano remains silent until the fundamentals are taught. Yet later, when the little pupil has mastered that first "five-finger" waltz how interesting it is to have the teacher play along at the second piano! A charm s thus added to the new experience of being able to play a piece and this spirit of novelty and enthusiasm is easily main-

The second piano, in third and fourth grade work, begins to manifest its particular worth. Little touches of interpretation and phrasing may be imparted by example on one piano without the pupil leaving his keyboard, thus saving time and energy and eliminating distraction. At this time the teacher can play counter melodies at the other piano or play an accompanibow on the violin or may be used to pick ment to the inclody played by the punil. Such teaching tends to produce an earlier Such is the halumbautujan, an ancient digital firmness and deliberateness in the musical instrument of the Chamorros, now pupil's technic, besides familiarizing him

the Chamorro musical faculty expired with Later, in fifth and sixth grade teaching this instrument. The race may, in the far two pianos are invaluable for acquiring distant past before Guam was discovered speed. Then the spirit of competition by the Spanish, have had indigenous songs, enters the field; the pupil's pick-up is

Advanced players appreciate best the in-Only rarely nowadays is the balumbau- calculable benefits to be derived from tujan heard. But a few exist mong the the use of two pianos. Improvisation on a given theme begun by the teacher and followed by the pupil (or given by the not always pleasant to occidental ears; the of the most interesting phases of piano study and is also of superlative benefit. Training in transposition is enhanced, and modulating into various tempos is made

are stretched from one to three strings, \$\(\psi_{\text{strong}}\), \$\(\psi_{\text{strong}}\), \$\(\psi_{\text{strong}}\), \$\(\psi_{\text{strong}}\), and the made of gut, or even, in inferior instrumates by the first balandaeutians using ability advanced, the playing qualities ments, from vegetable fibre. The playing to kings of their heroic ancessors. polished, and the artistry perfected by the use of two pianos, prove beyond doubt the importance and value of such teaching.

TINY BEGINNERS may thoroughly In selecting music for the teen-age hoy the general acceptance of the term, and enjoy music with "Papa," "Mamma," beginner, the boy's love of coarage, strength matical colonity will always be difficult to the control of the colonity will always be difficult to the control of the colonity will always be difficult to the colonity will be difficult to the

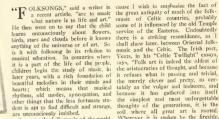
Musical Weeks

CERTAIN weeks may well be set aside from time to time for specializing in one

Scottish and Other Folksong

Its Relation to Art Music By MME. HELEN HOPEKIRK

PART I.



though the Lowlanders have appropriated a number of Celtic tunes which wandered across the border and across the scar from Irchand. Some of the Celtic music is so ancient that the imtal I shall speak first of the Gaelic or Ireland and Scotland.

An Exotic Museum

it was kept up by the government. which every year continues to excavate and to add to the collection. Many most interesting relies of the race are there, throwing | m u c h light on their lives; bracelets. brooches, neeklaces, instruments of agriculture and wartare, domestic utensils and so on-all with

SEAFORTH HIGHLANDER

the well-known Celtic designs. Later, in the course of such work in those isles where no Engreading, my husband discovered that lish is spoken. She lived among the Halstatt represented the early Iron Age people, sang to them, listened to their about 400 to 800 B. C., and was an important settlement because of the salt understanding, quick sympathy, and enmines, and owing to its position on the thusiasm. great trade route between the Elbe and Her "Hebridean Folksongs" should be the Adriatic

the main subject as it seems to be, be- original and picturesque, suggesting the

"F OLKSONGS," said a writer in cause I wish to emphasize the fact of a recent article. "are to music the great action to emphasize the fact of hearts; which means that musical tainly as the vulgar and insincere, and rhythms, old modes, syncopation, and because it has gathered into itself other things that the less fortunate stu- the simplest and most unforgettable dent is apt to find difficult and strange, thoughts of the generations, it is the Amongst the folk music of the world.

Amongst the folk music of the world.

Amongst the folk music of the world. that of Scotland occupies an important or sung by the roadside, or carved upon place on account of its beauty, appealing the liutel, appreciation of the arts, quality and variety. There is the Low- which a single mind gives unity and dequanty and variety. There is the 2000 should be started and Scottish and the Celtic Scottish sign to, spreads quickly when the hour music, very different in character, al-

agination has to travel back through Celtic, much of which had never been centuries and through different lands, written down till Mrs. Kennedy Fraser following the race in its wanderings began her wonderful work of collecting from Asia, through Europe, to its dif-some years ago. This truly gifted ferent settlements, some of which were woman and musician has spent her in Austria, northwest France, Spain, summers for years, since about 1906, in the remote islands of the Hebrides. where music is in the hearts and constantly on the lips of the people, going WHEN LIVING in Vienna, we through many adventures to "get a W ties LAYLING IN Vienna, we through many adventures to "get a little village in the heart of great obtained, provided she could be little village in the heart of great obtained, provided she could overcome mountains in the Talkammergut, Halstatt on the Halstattersee. It was very or some old grandmother, and the primitive, built up the mountain side, about earlies the symmethies of the and one hardly expected to find there a kind priest who would arrange for her museum of Celtic antiquities. But there to go out in a fishing smack, when she heard that some

Bana Fishers' Sea-Prayer (Scotland) fisher had a particular song she wanted. After an exquisite love song or other song, pouring out from the soul of Mrs. Frascr, being of Celtic an-

inently fitted for

known by all who are interested in the This is not such a digression from subject. The accompaniments are very









Mrs. Fraser's books for his "Hebridean Symphony," and glorious subjects they are. Some years ago I heard it played in great heroes. Edinburgh by Professor Donald Francis Tovey's orchestra. Before the symphony he discarded the conventions of symphony concerts and had all the songs used by Bantock sung with the accompaniment of Gaels-by Patuffa Kennedy were developed in the symphony.

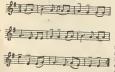
Charles July

Intriguing Rhythms

THE RHYTHMS of Celtic folksong anyone brought up to sing these songs, or even to hear them often sung, would Isle of Iona, often in the long, tender twihave little trouble with rhythm or under-light, we listened to a quaint Jorram music, as so many students have in "culmusic, as so many students have in nome, up the came waters of the still-tured cities." They present no difficulties

The delicate yet intense coloring, the stillto the peasant people who sing as easily in ness, only broken by the song stealing 7/4 or 5/4 rhythms as in the simpler ones, across the water, coming nearer and nearer, in Dorian, Phrygian, Lydian or Hypolydian modes, all the time, quite unconsciously. In cities, music is generally resciously, in cliers, misse is generally set. In talking of Scottish misse, a mean for the Celt of the garded as a luxury. To the Celt of the forget the bagpines, although they are not ican plateau, a district eight thousand feet the automobile touring guide signs are all their work they have songs, weaving harp formerly had. Each chief of a clan crooning songs, boating songs, songs for

Jewish Students' Lament



departing soul used to be helped through heard, if one goes close enough to the Valley of the Shadow by a deeply entrance of the cave. solemn and moving death croon;

Jesus Christ, with Thee in sleep. God, the Spirit, with Thec in sleep,"

and music and the reverent and devotional inch between the lines. This will leave able to invent many more. cities, revealing an ideal of choral singing a different line or space every time. Thus ments of folk song at every concert, which while the nove ment and in both clefs. have been enthusiastically appreciated by to A above are used in both clefs. their audiences. Many a Scottish exile in listening to them has felt the old home calling to him and for the time has been back in his old croft in the islands, or Granville Bantock has used songs from long winter evenings they gather to sing and recite verses about the deeds of their

When All Were Harpers

I N ANCIENT TIMES, at the great feasts, a harp used to be passed around, the Clarsach-the ancient harp of the and the one who could not share in the Fraser, entertaining of the company usually beat daughter of Mrs. Fraser. The effect was a quiet retreat rather than be thought unvery beautiful; and one appreciated all musical! Many songs were improvised by the more the masterly way in which they wandering minstrels to harp accompaniments, then quickly caught by the people, and in that way came to be handed down To the Hem of Thy Garment I Cling (India) from generation to generation. The early rings had their harpers who sang and simprovised on the exciting events of the in at the piano, what is done during that fingers lifted quickly, the fuger brought

Most of the songs in the remote isles are sung without any instrumental accom-paniments, except those supplied by nature cach part should be practiced each day, thought. Vary the same exercise by or the work in which the people are engaged. The boating songs have the accompaniment of the oars and the swish of peal to children and are convenient for and he will develop habits of careful apare so unusual and so varied that ing of the cradle, the spinning songs to the water; the croon is sung to the rock- future reference, the whirr of the wheel, and so on. In the (boating song) as a hoat would return created an atmosphere that touched one's heart. The milking songs, by girlish vision in a blazing sun. voices, are very sweet and appealing.

longet the engines arrivage and are to a supplementation of the property of th pection to Scottano. The place the officers year and the sum and two colors that harmonic well and at the dress years that Posts shirt of a class. person, owned land and had a servant to experimented with the lighting effects in carry his pipes. The Isle of Slye used to his studio substituting effects in the studio substitution of the studio substitution in the studio substitution of the studio substitution is studio substitution. person, owned land and had a servant to carry his pipes. The fale of Skye used to his studio, substituting a forty wat amber in a spot-light, than those printed with a was received who had not a 'good ear for bulb for a white seventy-five watt light white background or settings of other than the settings of other seventy-five watt light white background or settings of other seventy-five watt light white background or settings of other seventy-five watt light white background or settings of other seventy-five watt light white background or settings of other seventy-five watt light white background or settings of other seventy-five watt light white background or settings of other seventy-five watther seventy-five music." Many legenos are toto of the state of the same scotting effect spaces.

Since highway construction engineers spaces. famous Macriminon range, executive as that the amber light brought out the notes and color experts who have carefully bold monoth to enter a cave inhabited by more clearly while subdimental to the notes and color experts who have carefully more clearly while subdimental to the notes. pipers. One member of the ranning was that one aimset ugin drought out the notes and color experts who have bold enough to enter a cave inhabited by more clearly while subduing the glare of studied the matter find that yellow or or the facility of the studies o hold enough to enter a case minutes of the fairs, playing his pipes as he marched the light and sheen on the shiny white ange and black are the most suitable colors. If the music got fainter and fainter, never the most suitable colors and the music got fainter and fainter. the raintee proving his pures as nemacrated in high raintee and fainter, in till the missic got fainter and fainter, paper. This proved to be a distinct adors for clear reading, musicians, who are vantage, making it easier to read the ing outside for his return, when suddenly his dog rushed out in great terror, denly his dog rushed out in great terror, the eyes. The amber bulbs, too, gave off advantage of their experience in this field. laying the fire at night, and so on. And the though at times a faint pipe music is

(To be continued)

A Fascinating Game By ALICE M. FIENE

ment of this for chorus sung by the Or- the blank side of each carefully late a "Authors." The ingenious teacher will be pheus Choir, when the beauty of the words staff in the exact center, leaving half an "Authors." The ingenious teacher will be a pheus choir, when the beauty of the words

heard last season in the principal American Write but one note on each card, using playmates.

rarely met with. In addition to the best all notes from the third G below Middle cards may be used in class-work. The classical works, they sing fine arrange. C to the third F above will be represented, teacher who has no blackboard will apprements of folk song at every concert, which while the notes from E below Middle C ciate this. It may be found practical to



The leger-lines should be measured and ruled with as much care as the staff itself. Needless to say, the cards will look Your dealer will be glad to tell you neater if the work is done in ink.

One of the most moving experiences I

Use ordinary filing eards, four by six

The eards are now ready to be used by have had was hearing Bantocks arrange—inches (you will need forty-six). Across any other deck for playing games similar to this for chorus sung by the Orthe blank side of each carefully rule a to "Solitaire," "Flinch," "Old Maire" or "Authors". The invasional reading the blank side of each carefully rule a to "Solitaire," "Flinch," "Old Maire" or "Authors". The invasional reading the solitaire, "Flinch," "Old Maire" or "Authors".

rendering by this unique body of singers room for three added lines and four spaces, A good plan is to have several "set," rendering by this unique body of singers from for three added lines and solur species and to lend them out, for a week at a Orphcus Choir, under the conductorship Prefix a treble clef sign on the left- two or more members who are musical of Hugh Roberton, a man of genius and hand side of twenty-three cards, and the This will also help to arouse the interest of rare sympathetic perception, has been bass clef on the remaining twenty-three. of brothers and sisters, and perhaps other

If the notes are made quite large, the use only the whole notes at first; however, more cards may be added, employing different note values, also rests.

The reverse side of the cards is ruled and may be used in various ways for problems in scale construction, interval building, musical symbols and expressions, as well as biographies of composers,

(Many games of this order may be purchased, printed, at a very slight cost, about them.-Editor's Note.)

Granslating Practice Into Pleasure By LOUISE KIMBALI BAKER

Too much stress is put on the number Let us suppose that a five-finger exer-

and with a space for it to be checked off changing accent and count. Teach the

of minutes a pupil should practice. Par- cise is part of the lesson. Impress upon ticularly is this true in the case of the the pupil's mind the many things one must young pupil, to whom the hour a day watch in order that the exercise may be is, too often, just so much time to be put of any value; the hand in position, the improvised on the exciting events of the times. The Scottab Godd has retained his facility in improvising verses, and one of their quaint customs is to visit each of their quaint customs is to visit each of the roll of the house quickly invent when the control of the control Try making out a written plan or chart times played slowly and watchfully is for the lesson, with the number of times worth twice that number without care and plication and concentration.

Amber Light for Reading Music By J. G. HINDERER

It is a well-known fact that amber a soft, warm, golden glow that harmoglasses are soothing to the eyes, many nized nicely with the color scheme and

Remembering the glaring white torture Since making the above experiment it is aved who had not a good can not.

Many legends are told of the in a piano lamp. The same soothing effect shades.

motor tourists using them to protect their greatly enhanced the appearance of the

the relief experienced when a pair of gog-same time blend with the various hues of gles were purchased, the writer recently nature. It was noticed that such signs are

vantage, making it easier to read the mu-sic. besides being more a distinct and subject all day to the severe eye-stant of sic, besides being more comfortable for reading complicated music, should take the eyes. The ambor balls to read the many subject all day to the severe eyestiam the eyes.

"A lasting reputation is seldom acquired of a few real indges, true worth is finally mickly. By the browniting quickly. By the prevailing commendation discovered and rewarded."—Chorch.

THE ETUDE An Easy Way to Understand the Griads

The Triads Introduce Themselves Personally to the Self-Help Student By the Noted Theory Expert, J. B. HERBERT

effect of weakness, but may be "judiciously chord." inter-mixed" with the primary triads.

Our attention is called to the fact that Bach and Handel made liberal use of the secondary triads, while later, in the works of Haydn, Mozart, and Beethoven, they were less frequently employed; and harmonic variety was secured more through the primary chords and modulation. "The First Noel," an old Christmas

Carol, contains all the triads of the major key. The student should analyze and memorize this beautiful old carol. Other interesting studies in triads are:-

Portuguese Hymn Missionary Chant-Zeuner O God our Help-Wm. Croft The Strife is O'er-Palestrina

Old Hundredth

These can all be found in any standard collection of hymns. But the Triads, themselves, should be

permitted to present their own claims for recognition, along with individual char-acteristics. The Tonic of course, will be the first to speak,

the student than that of underestimating The Tonic Triad: I am one of the triads of the major key. Walter R. Spalding. "We cannot compose

There are seven of us: three major, three minor and one diminished triad. All trithe common chord is the "back-bone of all musical construction.

I am the Dominant Triad, built on the

recently learnt with the result of making Only triads, with the aid of their first "the essential Triad of the scale," "the inversions, are allowed in strict counter-Alpha and Omega of the harmonic syspoint; yet a sure foundation, in cultivating tem." I can progress to every chord of a natural flowing style, and a certain skill, the key and may be written in the direct not otherwise attainable, in handling the form or inverted. Of all the Triads used free concordant triads is thus given the in the second inversion, I am the most im-Dr. J. Humphrey Anger holds that the

common chord and its inversions constitute The Dominant Triad:

and the Tonic of rest.

musical composition" and that all discords fifth degree of the major scale, and, after may be regarded as modifications of con- the Tonic, the leading Triad of the key. ingly, especially in the root position. As I am called the governing chord because The Triads of the major scale are I am more closely related to the Tonic than any other Triad, leading directly divided into two classes, Primary and Secondary. The primary triads are the three major chords: tonic, dominant, and to that chord and forming with it a persub-dominant. The secondary triads are fect close or cadence. No other chord the three minor chords: supertonic, medican make a similar claim. ant and sub-mediant. The diminished triad, the subtonic, rests on the leading tone. The Sub-Dominant Triad:

Major, Minor, Minor, in importance. onic, Super-tonic, Mediant, Sub-dominant, character of the key and stand in close Minor, Diminished. at the close of a hymn tune or anthem.

T. B. HERBERT

TT MAY be well to warn the enthusiastic

cords essential and unessential, in chroma-

tic chords of varied forms, in chords of

the dominant ninth, eleventh, and thir-

teenth, in chords of the added sixth, aug-

mented sixth, and diminished seventh, and

in modulations to extraneous keys, and so

forth, that there is danger of neglecting

the study of plain, common chords and

failing to cultivate a practical, working

knowledge of and acquaintance with the

"No state of mind is more frequent with

the significance of simple triads," says

well-knit music without triads, even if we

should wish to; they are the framework

of all our music, both simple and complex."

Furthermore, according to Frederick Cor-

der, "The inexperienced student crams into

his work all the beautiful chords he has

the "foundation of the whole fabric of

no definite impression at all."

triads of the key.

student of harmony who revels in dis-

The three primary triads may be written in root position, or in the first or second The Super-Tonic Triad:

"The primary are the strong chords: calls me the "Substitutionary chord for Dominant seventh—in fact, abhorred the they define and assert the key," says John the Sub-dominant." My first inversion latter. B. M'Ewen, English theorist. Dr. Prout gives an approach to the close as steady tells us that secondary chords produce an and dignified as that secured by this rival



The Sub-Mediant Triad:

I am the Sub-Mediant Triad formed upon the sixth degree of the major scale, one of the most important of the minor triads. I am "useful in avoiding the monotony of too much tonic harmony." often follow the Dominant or Dominant seventh, at the end of a phrase, forming This scale lacks the leading tone; so we a deceptive cadence where the Tonic is supply it, and secure at once the expected. If, as has been said, "Composition is the art of avoiding a full close," I fulfill a very important function by thus serving as a temporary substitute for the tonic chord.

The Mediant Triad:

I am the Mediant Triad formed upon the Other minor scales might be mentioned, third degree of the major scale and called but the Harmonic Minor is the one upon the weakest of all the triads of the key, which the harmony of the minor scale is ads having a perfect fifth and a major or I am frequently found in the first inverted mostly formed. minor third are called common chords and form near the end of a section or piece of music, to aid in forming a cadence; but minor key are to a great extent similar the Dominant thirteenth now claims me, to those in the major, it is needless to inall musical construction."

I am the Tonic Triad, the one which determines the key. I have been called the Triads, "let most morporator of all the Triads," let most important of all the Triads, "long many three most important of all the Triads," long many three most important of all the Triads, "long many three most important of all the Triads," long many three most morporation of the major key. Instead they will all under the major key. Instead they will all under the major key. Instead they of their relationships and tell briefly of their relationships.



The student is warned to use me sparmy first inversion (in a cadence) is classed I draw all other chords to me and because by many as a Dominant thirteenth, and my second inversion is seldom used, there is little left of which to boast. However, I am still found in the dignified chorale, in contrapuntal writing, and in the formal

The Sub-Tonic Triad:

I am the Subdominant Triad, built on I am the Sub-tonic Triad, formed upon the fourth degree of the major scale, and, the leading tone of the major scale. Em- Tonic, Sub-dominant and Dominant are after the Tonic and Dominant, the next ing among the secondary triads of the key. ondary. We three major chords establish the Some still class me among the common relation to each other. With the Tonic, I often form a plagal or "Amen" cadence

Curwen says I am the chord of seriousness, first inversion of the Dominant seventh the major key. Every major scale has its while the Dominant is a chord of motion, with the fundamental omitted. If this be relative minor beginning on the sixth detrue, there is no loss without some gain, gree of the major. It is Dr. Anger's opinfor, in my first inverted form I am al- ion that minor scales are constructed from lowed some liberties denied the second the major, and that the minor is an artiinversion. The minor and diminished tri- I am the Super-tonic Triad, formed inversion of the Dominant seventh. In an ficial scale. ads seldom appear in their second inver- upon the second degree of the major scale, approach to a cadence my first inversion We are closely related to the major, and sion. All triads may be employed in the and usually given the first place among is often used as a substitute for the second are well named the relative minor, for "A first inversion. The chord of the sixth the minor triads of the key. According inversion of the Dominant seventh. It major scale and its relative minor are so gives melodic smoothness to the bass and to Franklin Peterson my first inversion has always been a source of satisfaction closely bound together that they may be



The Minor Scale

The major diatonic scale has remained fixed for about two centuries, but the minor existed long before the major in the form of the





As all progressions and cadences in the to each other and to the key.

The Triads of the Minor Key:

We are the triads of the minor scale in its harmonic form; and we can surely boast of a greater variety of chords than the major scale possesses, for two of us are minor, two, major, two, diminished, and one, augmented:



Dominant, Sub-mediant, Sub-tonic.

As in the major key, the chords of the inent theorists do not all agree to my stand- the primary triads, the others being sec-

Two of the primary chords-the Tonic chords, while others, because of my di- and Sub-dominant-are minor, but the minished fifth, put me in a class by my- Dominant is major. These triads may be used in their root position and first or sec-Still others insist I am nothing but the ond inversion precisely the same as in

other parts as well, and allows almost any produces a softer and richer effect than to know that Handled preferred my first conveniently looked upon as one and the Sub-dominant; and George Oakey inversion to the second inversion of the same thing," says Dr. H. A. Clarke. All

relative minor, except the fifth, which, be though a major chord, may be doubled.

more naturally as a chromatically altered on record as the harshest of all the triads more naturally as a chromatically altered on record as the harshest of all the triads more naturally as a chromatically altered on record as the harshest of all the triads more naturally as a chromatically altered on record as the harshest of all the triads more naturally as a chromatically altered on record as the harshest of all the triads more naturally as a chromatically altered on record as the harshest of all the triads more naturally as a chromatically altered on record as the harshest of all the triads more naturally as a chromatically altered on record as the harshest of all the triads more naturally as a chromatically altered on record as the harshest of all the triads more naturally as a chromatically altered on record as the harshest of all the triads more naturally as a chromatically altered on record as the harshest of all the triads more naturally as a chromatically altered on record as the harshest of all the triads more naturally as a chromatically altered on record as the harshest of all the triads more naturally as a chromatically altered on record as the harshest of all the triads more naturally as a chromatically altered on record as the harshest of all the triads more naturally as a chromatically altered on record as the harshest of all the triads more naturally as a chromatically altered on record as the harshest of all the triads more naturally as a chromatically altered on record as the harshest of all the triads more naturally as a chromatically altered on record as the harshest of all the triads more naturally as a chromatically altered on record as the harshest of all the triads more naturally as a chromatical altered on record as the harshest of all the triads more naturally as a chromatical altered on record as the harshest of all the triads more naturally as a chromatical altered on record as the harshest of all th two different chords. The Supertonic may cial mention, and should be permitted to use for mc but modern harmonists give keys have now "lad their say," and we can be used coverable in the start of the say," and we can be used coverable in the start of the say." be used occasionally in root position, for speak for itself: its fundamental is no longer the leading tone. Treat it very much as you do the The Mediant Triad:

The thirds of these minor and dimin- jor key by chromatically raising the fifth tant chord," and he named me the minimposition of the Ma- all future studies,"

ing the leading tone, is chromatically as the Mediant is the only chord of its chord on the first, fourth, or borne in the learned to like the augmented risks have raised. Our two Diminished triads may be include the foundation of the chord of the first fourth, or the state of the sugmented risks have raised. Our two Diminished triads may be include the foundation of the chord of the first fourth, or the state of the sugmented risks have raised. Our two Diminished triads may be include the foundation of the sugmented risks have raised to the first fourth, or the state of the sugmented risks have raised to the first fourth, or the state of the sugmented risks have raised to the first fourth, or the state of the ing the learning tone, is chromatically. As the Mediant is the only chord of its chord on the first, fourth, or hith degree termines the raised. Our two Diminished triads may kind to be found among all the triads of the major key than at home in the learned to like the augmented triad, look and sound alike, but they are really the major and minor keys, it deserves speciment. The strict contrapulities has no will have a fine the major and minor two different chords. The Sucretorial may add their early and minor two different chords. The Sucretorial may add their early and minor two different chords. The Sucretorial may add their early and minor two different chords. The Sucretorial may add their early and minor two different chords. The Sucretorial may add their early and minor two different chords. The Sucretorial may add their early and minor two different chords. The Sucretorial may add their early and minor two different chords. The Sucretorial may add their early and minor two different chords. me quite a respectful hearing.

the tones of the major are found in the ished triads and also the Submediant, al- of a major triad. In fact I seem to fit in jor Key is a mild triad, while I am soil relative minor avenually altered on record as the harshest of all all seems of the major are found in the ished triads and also the Submediant, al-

In the whole tone scale I am very much Chadwick, "All the triads that it is pos-In the whole tone scale I am very fined in evidence. Give me a little freedom in sible to erect upon the various degrees of I am the augmented triad, formed upon the hands of an ultra-modern writer, and the major and minor scales, with their first The Sib-brain on the leading tone should the third degree of the minor scale. With their fine the minor scale in the first terre of the minor scale. The I can mote out key, cadence, tune and a second inversions — form in these be used in the first terreturn and receive critical methods and the service and the service

Helpful Rules on Learning to Finger

By Hope Kammerer

or poor learning, than a page of music all pencilmarked with the fingering for each note. A few simple rules of fingering taught to the beginner and insisted upon should enable the pupil to manage very well with only a few fingerings, indicated where exceptions occur.

The first rule is this, to be taught to a child learning his first five-finger exercises; if two notes are a second apart, use fingers a second apart; if a third apart, use fingers a third apart; and so forth. For instance if you play D with the second finger, E should be played with the third finger. This is called normal, or regular fingering. This seems a very obvious thing; but I have had advanced pupils come for lessons complaining that they have always had difficulty with fingering. Explanation of the "normal fingering" rule surprises and delights them, and, from then on half the fingering difficulties disappear as if by magic.

Of course, knowledge of this rule presupposes an understanding of the intervals by their numerical names; for how are we to talk about the distance from a line to the next line on the staff, or from C to E on the piano, unless we have a name by which to call that distance. This is learned, of course, before the child ever touches the piano. (It is not necessary to mention the different kinds of thirds, as major and minor; that is an intricate subject and not essential for our present needs).

When the first rule is easily applied, comes the second rule; for two notes more than a fifth apart, use fingers a fifth apart-for the simple reason that you do not possess fingers a sixth or more apart! The tactile sense should

Next come the chord rules, which are continuations of the first two rules. Place your fingers over the major triad, root position; noticing that the outside notes are a fifth apart, which means you use fingers a fifth apart for them. The inside finger falls into its normal position, in accordance with rule 1. Now the first inversion. How far are the outside notes from each other? A sixth, Then apply rule 2. What is the interval that comes next to thumb? Is it as wide as the interval that comes next to fifth finger? Next examine your own spread-out hand. The wide distance between thumb and second finger shows us that it would be quite easy to use "extended" fingering here, that is, fingers only a second apart playing notes a third apart. So the second finger is used for the middle note, while the upper part of the hand uses "normal fingering,"

The second inversion is similarly reasoned out. The interval next to the thumb is even wider now than in its first inversion. It would be hardly fair to expect the second finger to use its extended position for an interval of a fourth. So the upper part of the hand uses normal fingering, as it did before, while the third finger takes the extended position on the middle note.

It is important that the child should think of the hand as having an upper and lower part, that is, the thumb side and the little-finger side, for this conception helps greatly in a few years' time when each side of the hand has to work independently.

In the four-note chord, major, the notes are all so better worth being taught well.

THERE IS nothing more indicative of poor teaching. be developed by exercises in both these rules, with eyes far apart from each other that extended fingering has to be used every time but once; and the pupil will take pleasure, when he has learned the fingering, in showing his teacher where that "once" occurs. The thumb and second use extended fingering every time, even to the interval of a fourth. Whenever the interval of a fourth occurs next to little finger, the third is used instead of the fourth finger. In fact, whenever, in three or four-note form, the interval of a fourth comes next to little finger. the fingering is altered from its arrangement of the other positions. How often does the interval of a fourth come next to little finger?

Now comes another rule. We learned of the deviation from normal fingering necessary in chord playing, namely "extended" fingering. There is also another deviation which the pupil will encounter very soon in his pieces. namely "contracted" fingering, the opposite of extended fingering, when notes a second apart are played, for some reason, by fingers a third apart, and so forth. The pupil will also encounter "extended" fingering in all its forms in the course of his pieces.

Why should the teacher write, over every ordinary triad or four-note chord, the fingering? Why not make the child recognize it as one of his familiar chords, in a certain position, and apply the fingering he has already been taught? After all, true education consists of teaching the pupil to depend on himself, not on his teacher. And I know of no subject (for I have taught many) that is better worth being taught than music, or that is

Practical Chord Study By MARGARET F. STROH

N THESE days of broader musicianship, a knowledge of chords is essential to every piano student. The ability to read by chords instead of by separate notes is comparable to the ability to read by words instead of by letters. Besides that, the ear training, the practice in transposing, the increased ease in memorizing and sight reading gained by the following method more than repays

The teacher begins somewhat in this manner: "Suppose you were asked to play a chord beginning on C, what would you play?" The pupil readily plays c, e, g.

"Now do you know you can form a chord like that (a note, its third and fifth) on every note in the scale? Suppose you do that." The pupil then plays c, e, g;

"Now do that again and see if you can tell me which chords are major and which are minor." Some surprising results usually ensue for I do not think any pupil has heard them all right the first time, but judicious guiding by the teacher and listening by the pupil will bring out the fact that the chords formed on c, f and g, are major and that these notes are the first, fourth and fifth notes

"No!" (usually). "All right, try it and see." After finding that the major chords of G do come on 1, 4 and 5, and remembering that the pattern for all

scales is the same, the pupil concludes that the major chords always come on those three notes. Now it is time to explain that as songs and hymns contain principally these major chords he will get acquainted with them in all keys. He should write them out like this:



and play them and should also find in how many keys the same chord appears. Then it is time to teach him the different positions (1, 3, 5; 1, 3, 6; 1, 4, 6) of the one chord, and here the teacher must be very sure that the pupil does not confuse the three major chords in one key and the three positions of one chord. After he has written "Do you think it would be the same with the G scale?" and played this last he may begin playing cadences—

I, IV, I, V, I-transposing them to all keys from the pattern. It may be necessary for him to write them in a few keys at first, but if possible it is better just to play them. Caution: Be sure he knows what he is playing and does not do it by ear.

While he is learning to play the cadences he may begin to analyze songs like "Swanee River" and the simpler

hymns, taking an old book and writing the name of the chord underneath it. There will, of course, he chords that he cannot know and for the first few hymns it may be better to mark these, but later let him do it entire'y Next he learns the V7 chord and its resolution by

playing and writing it, and the simpler cadences from a good harmony book may be learned-introducing the chord of the sixth and the six-four. Always have him apply his knowledge to the pieces and exercises he is

This is a bare outline of a course whose aim is to thoroughly familiarize the pupil with the fundamental chords and their use; and it can be enlarged or varied in numerous ways. While the pupil may not see the value of it immediately, it will go all through his playing, broadening his musical ability in every line.

Art depends upon economic foundations. In turn, Art, notably Music, stimulates and inspires industrial and commercial progress, by creating new ambitions and new ideals, new demands. Our country at this moment is blessed in various progress, by creating new amounts and new total parts with boundless economic prosperity, and the outlook for the present musical season is extraordinarily fine.

THE ETUDE

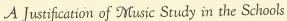


SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS



the many riddles of the universe in the of our land. perfecting of specialized tasks.

thunderous shock by that greatest of look to music and the fine arts to fill the catachysms, the World War, to a reality lives of children and adults with wholeof the need of a more natural understand- some "hobbics" and recreation which will ing of the destiny of man and of the make for dceper, fuller living. inevitable necessity for universal good will, tolerance and joy in right living. The

The Club Movement

NATIONAL federations of clubs for men and women have been formed as a result of the general awakening in America to a realization of the need of social and cultural humanizing contacts in order to counteract the materialistic tendencies of the age. These club movements which embody community projects and cultural study plans have had an important effect on the lives of the adult population. Music has motivated many of these projects, and tangible results have been obtained. We hear on all sides the opinions of business, political and social leaders who readily assert that good music is the greatest force in socializing and uplifting the lives of every race and creed. By choosing music and cultural pursuits as motivating factors, our adult population is earnestly trying to create high standards of right living. It is the duty of the school administrators to know the need of the times, to use proper instrumentalities and to face issues of national and world-wide immight live. There is greater need today for the ameliorating influence of good which they are a part. music in the schools, homes, business and social world than ever before.

cepted cardinal principles of the purpose ested supervisors and teachers to their the proper study of music fills a large

that our present civilization is on future social, cultural and ethical attitude their own participation, or by listening it belongs, it was as follows: of our persent envisance of our people depends on the vision of our to music re-created by the radio and re-

The world was brought back with a of culture, as did the Greeks of old, and board of education of the value of music.

Importance of Music

which no other subject affords.

When we look about us and observe the from thirty-eight states. rapt attention that is given to the perchestras, choral societies and grand opera which will go far toward making music sindecent, both in word and deed, and companies; when we realize the part that the motivation of all school activities and to observe decorum, temperance and music plays in forming the life philosophy in setting new standards for greater con-regularity."

culture than that enjoyed by ancient leaders and on their ability to provide producing instruments, we should pause Greece or medieval Europe. We have ways and means of materializing these and evaluate the phenomena of rhythm, been engaged largely in the advancement visions. Those of our number who are melody, harmony and tone color in its of material things, in the development of chosen to educate the children have a relation to life, if it be jazz with its science and in the search for solutions to greater responsibility than the lawmakers burlesque of the good and beautiful or real music with its inspiring uplift. It hope of gaining greater power, luxury, Modern education is not complete with- is the duty of the music supervisor and leisure and contentment. Interest in art out a mass and individual development of teacher to prove that the study and right and culture has not kept apace with the an articulate, common language with which use of music in school life will make an attention given to the development of to express and satisfy the pent-up emo- impermeable impression on the life of the scientific discoveries and the commercialitions of the people in their inherent love school and community. This duty inzation of these achievements. A narrow- of nature and man. The surging emotions cludes the obligation on the music eduing age of specialization has been brought of an active people must be released into cator not only to prepare himself to be about as an aftermath of the period known natural channels of expression. We must an expert in the subject but also to exas the industrial revolution. The lives of not fail to counteract the flood-tide of ploit the results of the school music activimen and women have been confined to the modern jazz and all that the term implies. ties developed under his direction in order We must turn again to the fountain-head to convince his school superintendent and

Advancement for Music

VV to support our plea for more music form of education, a process for the de-in the schools. We must maintain our velopment of creative power—power of contact with the National Education Asso- expression, of initiative and of apprecia-Contact with the Anatoma Contact with the Anat schools of an importance at least equal temporary of the State International Control and C use of good music is the greatest moving general session of the Conference. At and generous and to rebuke and blame the force in the life of a people; that the Dallas, in February, 1927, the superintenstudy of vocal and instrumental music dents had an illuminating experience in what belongs to music. And by that develops a mental alertness and calls for attending a concert given by the great means he will become clear from all re-develops a mental alertness and calls for attending a concert given by the great means he will become clear from all re-a complex response of co-ordinated powers National High School Orchestra of two proachful actions, for now, having reaped hundred and sixty-six players, assembled the noblest fruit of music, he may be of

formances of our great symphony or- meeting and a resolution was adopted him to abstain from everything that is

HERE IS every reason to believe of modern education. The present and of the people, through the influence of sideration of the rightful place to which

We would record our full appreciation of the fine musical programs and art exhibits in connection with this convention. They are good evidence that we ore rightly coming to regard music, art and other similar subjects as fundamental in the education of American children. We recommend that they be given everywhere equal consideration and support with other basic subjects.

This is an age of placing first things first, and in order that we may gain new courage and conviction in forwarding the project to which we have dedicated ourselves, let us remember the high place that music has held in the lives of all the ages. Plutarch tells us of the high regard in which music education was held WE MUST combine all active agencies by the Greeks, being the most fruitful great use, not only to himself but also

The Importance of Organizing for the Betterment of School Music

which are being given to the public school have been projected and music memory tional" subjects. portance by preparing the boys and girls pupils in urban and rural communities. The or study projects have been presented to in their care to envisage life and the part great National Music Supervisors' Con- the children in the schools of the com- "doing" process, not in a rhetorical field they must play as future citizens in carry- ference now meets bicnnially because of munities represented.

is unquestionably true in raising the social sectional conferences of states and the for local needs. and moral standards of the illiterate. But great national meetings of school music what of the so-called educated class? Has supervisors. In centers of population, their education given them the power of supervisors' clubs have been organized and discrimination and high standards of serve to maintain social and educational

are working for the advancement ties situated a hundred or more miles is a comparatively new subject in the of the types of music education apart. Study plans of common interest school curriculum compared to the "tradi-

ing the torch handed down to them by the growth of the underlying sectional There is great need for further or- therefore he must prove by doing and those who gave their all that democracy conferences which also meet biennially in ganization and cooperation on the part exploiting the work of his pupils in order alternate years with the national body of of the supervisors in order that the chil- to obtain larger consideration of school dren in the schools may have the benefit There are many strong state educational of the research findings of the national organizations which hold departmental ses- committees and especially of the forward creased standards in the preparation of Education is said to be the greatest sions annually. These in turn create in-movements which come about by the appower in the reduction of crime. This terest in having their members attend the plication of general study plans developed ers who are called upon to present music

THE AVERAGE music supervisor selection in the wholesome use of leisure contacts which are invaluable. The super-sideration of music education in the time? An education which aims merely visors in and about New York, Chicago, schools so advoitly as many of his fellow to train or discipline the mind or to pro- Philadelphia and other centers have or- educators in other fields. The supervisor serious mistake when he becomes so vide vocational preparation for personal ganized "In and About" music super- has an up-hill fight in convincing his board absorbed in his own field that he pays gain or privilege is not following the ac- visors' clubs which have attracted inter- of education or his superintendent that little heed to the research findings.

THERE ARE many agencies which meetings from large and small communi- place in the lives of boys and girls. Music

The music supervisor is trained in a as are his fellow-school workers, and time and expense for the study and appreciation of music in the schools. The inof the musical ability of the children; and the time is at hand when music in the schools must be accorded a high place in the revised program suited to the life preparation of the modern child,

The music supervisor makes a ver-

(Continued on page 781)

DEPARTMENT OF BANDS AND ORCHESTRAS

HAMBER MUSIC is a form of art that was originally intended for performance in a room or small hall, in contradistinction to that intended for the concert hall, church or opera house. In its instrumentation it was ordinarily made up of small combinations, such as trios quartettes and other combinations, seldom going beyond septets.

At the time of its first appearance, around the seventeenth century, it was exclusively performed for the entertainment and amusement of patrons of the art, such as kings, nobles, and others who alone encouraged and maintained it, as only they had the means to do so. In France it was known as Musique de Chambre and in Italy as Musica di Camera, the terms having been derived from the room in which the concerts were held,

In its beginning this form of music was quite simple, consisting of parts for two, stolen. The manager, on calling up the few of these in which the monotony is three, four, five, and sometimes for even actor and reminding him of the injune-varied by giving a part to the 'cello other average player or "music lover" are conmore instruments. The instruments used tions he had given as to his dressing, re- than the "tum-tum" sawing of the basewere usually string alone, or associated ceived the reply that he, the actor, had while this may constitute a little change with one or more of the wood-winds—as turned the barrel over and taken the cos--nevertheless, the ever-melodic work of the flute, oboe, clarinet or bassoon, or tume from the bottom of the pile. sometimes with the French horn. This last, although not of wood, still, because of the blending qualities of its tone, is frequently combined with these instruments BECAUSE of the similarity of character in so much of our chamber music, term is somethed our chamber music, term is somethed our between the solution of "dry" technical work done beforehead, which the properties of the solution of th and is musically regarded as a member of this episode is very suggestive, as it may and is musically regarded as a memoner of this episode is very suggestate, as it may this class. In times past all forms and thought that a great maily of the so-combinations for this class of music were class from "the performed, enjoyed and appreciated in the bottom of the pile," in respect to originalperformed, enjoyee and appreciated in time bottom of the pite," in respect to original-concurring given by its votaries, while, at it of ideas or to variety. We do not would be improved by the addition of one culties found in these "pieces," But never the present time, the term chamber deny but that the best of our chamber or more of the wood-winds, or the French have we dwelf on them any more than was music, to those of the general public who music (string) is usually pleasing to listen horn. This may sound almost sacrifegious absolutely necessary, as we regard any such give it any thought at all, is confined al- to, as well as instructive to the highest to the worshippers of string music; still study as becoming monotonous, and likely give it any mongent at any is comming as to, as went as instructive to the inguest to the monamples of string minor, som string combinations degree. Still, as even the best of friends we suggest a thrill to such as these, never—to render the "pieces" distrasteful. This most entirely to such string communications together and, as their time less of themses we appear a time of a continuous companies. The addition of at least a few, should do away with anything that might as bus and quartetes with or without wear on bain other arcontinuous company of the months of a least a least

String Domination

A LTHOUGH FREQUENTLY USED by experience that we should lear in mind present tries and quarteties would be for those combinations containing woodof chamber music, the wood-winds have for consider concert going a course in schoolof channer music, the woods wants have to a long time remained practically out of ing, and in this we should regard also the at the present time reminds us of the story of their existence, and what they do know a long time remained practically out of mg, and in this we should regard also me existence, as far as their employment in distribution and music lowers who can be said.

The should be shown that the shown of Hans Christian Andersen, called the is decidedly liary, to say the least. Some-stream, and the shown of the same of Hans Christian should be shown to say the least. Some-stream of the shown of the shown of the shown of Hans Christian should be shown to say the least. Some-stream of the shown of the shown of Hans Christian should be shown to say the least. Some-stream of the shown existence, as far as mer employment in the same thing "Emperor's New Clothes," which we all times it is even ludicrous. But in this we have persistently and continually next time stage, possing as the only form of chamber, music, without any signs of waning and the "Enough is as good as a feast." To Emperor and represented to the cuse than ignoring the subject. with every expectation of keeping on in- the average person, to whom the music could make him a suit of clothes out of a with every expectation of keeping on in the average person, to whom the music column as but of clothes out of a chefinitely. In fact, it might be said that of the trio or quartette of the better class wonderful kind of cloth which would be this form, figuratively speaking, is being is too technical—the one who was a substitute to all who were not wise. This combinations written by the great combinations written by the great combinations written by the great combinations.

It is true that "povelies" are continually usated in musical appreciation reality to time they were visited at their work by These contain, with one or two strings being announced; but to some of us it is enjoy such music. It might be not even the Emperor and the members of his court one of the various wood-winds, such as mous actor in the past, at one of our theast wan appear to understand must chapy inflant ters, of whom it was said that he kept his of the higher class does in the same managing and the same managing and the same has been described by the same who will be same than the same managing at all, although the tailors were which have been resurrected from time to commend the same managing and the same managing at all, although the tailors were which have been resurrected from time to commend the same managing at all, although the tailors were ters, of whom it was said that he kept has of the major cases the work one have more wardrole in a larred. The story goes that ner as a person we know whose sole apgoing through all the motions of their time, only to sink again out of sight post work. Now however sole that the condition of a symphosic cancer was in work. wardrobe in a larrel. The story goes that her as a person we show more one upground to consider the monoins of their time, only to sink again out of sight pothis man was of a very economical turn of precision of a symphoty concert was in work. None, however, admitted that they bely because too often they did not consider

and the monoins of the places on the condition are semiclined as a second of the places of the places on the condition are semiclined. this man was of a very economical turn of precisition of a symphony concert was in mind, and, to save expense, was prone to watching the motions of the player on the could not see anything, as it would have of the type of trash to suit the general pulsera the same costume too long and to timpan.

We want the same costume too long and to timpan.

This actor's costuming was a source of ble form of musical mathematics, we the despire to the manager who was unable to hesitatingly grant all crolit and glory to he, desiring to show them off to his people, over the radio, in addition to the costs. despair to the manager who was unable to besitatingly grant all credit and gory to be desiring to show then off to his people, over the radio, in addition to the occurrence of the prevail upon the actor to make the suit. The educational value of the music which had them put on; or, in other words, the sional playing of these in concert, by sever through the motions of the sional playing of these in concert, by sever through the motions of the sional playing of these in concert, by sever through the motions of the sional playing of these in concert, by sever through the motions of the sional playing of these in concert, by sever the radio, in addition to the occurrence of the sional playing of these in concert, by sever through the motions of the sional playing of these in concert, by sever the radio, in addition to the occurrence of the sional playing of these in concert, by sever through the motion of the sional playing of these in concert, by sever through the motion of the sional playing of these in concert, by sever through the motion of the sional playing of these in concert, by sever through the motion of the sional playing of these in concert, by sever the radio, in addition to the occurrence of the sional playing of these in concert, by sever the radio, in addition to the occurrence of the sional playing of these in concert, by sever the radio of the sional playing of the siona able changes for the plays given. At last has been written by the great masters for the plays given. At last has been written by the great masters for the plays given. At last has been written by the great masters for the plays given. At last has been written by the great masters for the plays given. At last has been written by the great masters and the fine play went unrough the motions of put. eral of our organizations, some of the plays given. At last has been written by the great masters and the fine plays given. At last has been written by the great masters and the fine plays given. At last has been written by the great masters are supported by the plays given. At last has been written by the great masters are supported by the plays given. At last has been written by the great masters are supported by the plays given. At last has been written by the great masters are supported by the plays given and the plays given by the great masters are supported by the great masters are supported by the great master are supported by the great masters are supported by the great plays given by the great masters are supported by the great master are suppo he thought he had hit upon a plan by imthe strings. Nevertheress, one haust, it into the motter, admit in the streets under a canopy for the purthe with all their technical value we can note of letting his novale accordance.

The use of such wood-winds has been noted. presively telling the actor of a new play candid and unbiased in the matter, admit to be put on that required especial care that with all their technical value we cannot be dressing, and requested him to make no the newton and placener, but the dressing, and requested him to make no the newton and placener, but the dressing, and requested him to make no the newton and placener, but the successing and requested him to make no the newton and placener, but the successing and requested him to make no the newton and placener, but the successing and requested him to make no the newton and placener. The new of such wood-winds has been controlled to admit them very new of our people who, when they were not not never the new of the new

The Place of Chamber Music in the OF COURSE, we must expect that Home, the Concert Hall and Gheater By Dr. Perry Dickie

THE ETUDE takes great pleasure in presenting Dr. Dickie's opinion upon this fast developing phase of musical life in America. The literature of chamber music is vast and of absorbing interest. New groups are being formed daily. For this reason we do not wholly agree with Dr. Dickie's somewhat pessimistic view of certain phases of American musical taste, because we see every year an enormous advance in wholesome musical standards in our country.

monotonous when there is no change and tony. In fact, the addition of the wood- stand or appreciate. a continual sameness going on. Granting, wind instruments gives a character to any

All that we have said so far applies to the educational value of all these, we know string combination, by which even the the strings alone in chamber music. As

this form, figuratively speaking, is being it too tecunical—the one who wants of the property of the property

The Pioneer Idea

ideas as heretical as ours cannot but cause the worshippers at the shrine of the cult of unpleasing sounds to arouse themselves from their lethargy and anathematize us for shattering their idols, which however, they will still continue to worship, regardless of what we may say on the subject until, perhaps, some new fad starts up for them to take hold of. Perhans they may even admit the rancous saxophone into their coterie, the harmony of their spheres, which, however, Heaven

Lest we be charged, because of all we have said on this subject, as not being able to rise higher than "tunes," we wish to say that in the main our practice of music for many years on the oloe, 'cello, organ. and piano has been confined largely to technical work and studies, which by the sidered to be of the drivas-dust kind. Hence we are at home in all this, and prefer it to the work of the so-called melothe violin is always present at other times dious pieces. When we have had occasion in the old sameness, which, to a music to learn these pieces, it has been as a menlover of orchestral effects, acts as a to learn these pieces, it has been possible because involving the principles contained in these

tically unknown except to the limited few is any exception and cannot but become would vary what is so often a deadly mono-ber music is beyond our ability to under-

ITHOUGH PREQUENTILY USED by expenses, the resonant control of the carry history the fact that the average audience does not greatly enhanced in their nusical value. winds, we are about sure that the average have read in our childhood. According to would say that ignorance is a better ex-

crammed down our threats to an extent tunes only-tune saying appures. It a present our same is a vertiable satiety, to rule, but few of the laity have enough proposal; and to all appearances the tailors other than the string quartette alone, all the control of at to some is a vertiable satiety, to the our tier any nave enough proposal; and to an appearances the tailors other than the string quartette atoms appears in million.

The structure of the string quartette atoms are continually untated in musical proposal; and to an appearances the tailors other than the string quartette atoms are proposal; and to an appearances the tailors other than the string quartette atoms are the string atoms are t wear the same costume too long and too tunpant.

Often for appearance's sake, regardless of From experience in playing cello for of wisdom, a thing which none of us would "music lover," self-styled. At the present often for appearance's sake, regardless of Prom exprenee in playing cain or the appropriateness of the play or the comainty constituting combinations of the to admit. Thus the whole thing was time attempts are being made to resurred.

The proposition of the work of a most vibration of the play of the control of the work of the play of the control of the play of the control of the work of the play of the control of the work of the play of the control of the work of the play of the control of the work of the play of the control of the work of the play of the control of the work of the play of the control of the work of the play of the play of the control of the work of the play of the control of the work of the play many years in string communations, and need to assume that the whole thing was time attempts are being made to resource with respect for the work as a most value.

This is being done by the desired the work of asion. With respect tor the work as a most value. Control unlooked, and the control was no again this music. This is being under this actor's costuming was a source of ble form of musical mathematics, we untified that his dothes were finished; and the broadcasting of wood wind ensembles the desiring to those these offs. prevail upon the actor to make the suitthe educational value of the unist which have the plays given. At last has been written by the great masters for tailors went through the motions of puteral of our organizations, some of which

to be put on that requests open on the control of the many control off, to the manager's disgust, the actor appeared with one of the old costumes, which, explicitly explicitly and the univarying sameness, which is considered with one of the old costumes, which, explicitly exp peared with one of the old costumes, which, cept either hast or show, presumets any however, had not been seen for some time, other designation to describe the above over this class of music that they know of the laity can be educated to appreciate northing about it. (Continued on page 779)

The Teachers' Round Table Conducted by PROF. CLARENCE G. HAMILTON, M. A. PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE



THE ETUDE

Chord Exercises

Mr William Benes of New York City submits the following exercises for chord study. The given succession of chords is to be played up and down through two octaves with each hand, in accordance with the directions which he appends.



Practice also with the left hand two octaves below, using the fingers 5-3-1.

DIRECTIONS

DIRECTIONS

1. Place the flagres over the proper in a well-arched position, leveling the initial and fourth flagres havant, close and the property of the prop

to fortissimo.

Note that the exercises deal only with white keys, Through my use of them, I have attained a marked degree of relaxation, also power combined with speed and ease.

W. B.

No doubt the writer would favor the application of this exercise to other positions of the three-note chord.

May I add that wrist relaxation will be still more furthered if the wrist be allowed to "bob up" slightly at each

Use of Sonatinas—Octaves

Are sonatinas indispensable to the planist? If so, are Clement's sonatines the first in order? At what grade would you introduce them? Introduce corner studies, and what book would you use? I took A. D. Turner's Method of Octave Plasing, Is there not a more advanced book of octave studies?

Sonatinas furnish excellent material for study or for sight-reading, although I should not consider them as absolutely essential for every piano pupil, since their place may often be well-filled by studies. The two sonatinas (in F and G) by Beethoven are first in order, since they are of the second grade. Clementi's would not come before the third or fourth grade. I advise you to procure the Sonatina Album (volume 49 of the Presser Collection) which contains the best of the classic sonatinas. From these you can draw what seems most adapted to the individual pupil.

stiffening of the wrists.

sixth grades. Horvath has 12 Melodic by his distinguished son, but in one in-School of Octave Playing, consisting of original value.

Section 1, Preliminary School, Op. 8, and In the works of Beethoven who, not-Section II, Seven Octave Studies, Op. 48. withstanding his carelessness in most I can especially recommend the latter book other matters, was meticulous in his nota-(about grades 6-7) as both melodious and tion, a dotted note should be given its Finger Exercises

Please suggest some books on finger exercises. I have considerable difficulty with the playing of arpegglos and rapid passages in general. I have tried different methods but find that my fingers are still clumsy. L. J. G.

An old stand-by is A. Schmitt's Pre-paratory Studies. Op. 16, which is a compendium of all sorts of tive-finger exercises-exercises which can, by the way, be made trebly effective if practiced in all

For more expansive technical work I suggest Masterina the Scales and Arreggios by James Francis Cooke.

All such purely technical exercises may well be supplemented by velocity studies, such as Czerny's Op. 299 or Berens' Op. 61. Be sure that your wrists are relaxed, however, before practicing any of these exercises, since otherwise you will never become a fluent player however hard you may work.

Dotted Notes with Triplets

In teaching Beethoven's Sonatas, is it correct to say that, when a dotted eighth and sixteenth occur over triplet eighths, the sixteenth note, should be played with the last of this, but have since heard a different outline.

During the first half of the eighteenth century, the dot after a note was somewhat variable in its value, and was adapted to the rhythm in which it occurred. Ordinarily, the dot was given more time than at present, and the following note was played very short. But when such notes were played in connection with triplets, the shorter note was lengthened, so that it came with the last note of the triplet. This is the case in the works of Handel and Bach. For instance, in this passage from Handel's Harmonious Blacksmith, the thirty-second note in the middle part is to be played with the third sixteenth in the triplet below it:



Later in the century, however, this lax-Octave studies should be sparsely given ity in the use of the dot gave place to during the early grades and then not at all more accurate notation. Leopold Mozart to children or older persons with short (1719-1787), father of the great composer, fingers-since they tend decidedly toward invented the double dot, writing, "It would be well if this prolongation of the dot Döring's School of Octave Playing (two were to be made very definite and exact.' books) extend from the fourth through the Not only was this invention made use of Octave Studies, Op. 43, that are a little stance W. A. Mozart has employed a easier, beginning in the fourth grade (also triple dot to indicate that the dotted note in two books). More advanced is Kullak's should be prolonged seven-eighth of its

strict value. In measures 5 and 6 of the first movement of the Modnlight Sonata, Op. 27, No. 2, the melodic sixteenth notes should accordingly be played slightly after the third note of the triplet in the accompaniment, thus:





Chords and Single Notes Again

In the July ETUDE I asked for lists of teaching pieces which combine chords in one hand with single notes in the other. In response I have received the following list from Miss Theodate Stahl, of Forest Park, Erie, Pennsylvania, to whom I extend the thanks of the Round Table members for her trouble in compiling it. She save .

```
True Devotion.

June Morning.

Joyous Song.

Kitty Kittens' Dance.

The 'Cello.

Werry Brook.
Werey Brook. Rolling States and S
                Root Pedal (exceptionally perity).

Broken Tops.

Mana Zucca
Jeanories of Spring Waltz. Anthony
Competed and Competed and
```

Another correspondent, Miss A. B. recommends Passing Clouds by George Spaulding (Grade 2); and An Evening Concert by William Kern, Op. 46,

Schubert's "Erl King"

How fast should the pinne solo of the Ert King, be played? Should be played as rapidly, as the yould solo? And is the part where the "Ert King" speaks to the child to be played very rapidly. M. K.

You doubtless refer to Liszt's arrangement of the song.

SIGNED TO HELP THE TEACHER UPON QUESTIONS TEACHER UPON QUESTIONS
PERTAINING TO "HOW TO
TEACH," "WHAT TO
TEACH," ETC., AND NOT
TECHNICAL PROBLEMS PER-TAINING TO MUSICAL THEORY HISTORY PTC. ALL LONG TO THE "OURSTIONS AND ANSWERS DEPARTS ADDRESS MUST ACCOMPANY ALL INDUIRIES.

In any such version, the object is to reproduce as far as possible the atmosphere intended by the composer. Naturally, therefore, the transcription should be played at about the same pace.

But never attempt to play this, or any other piece, for that matter, faster than you are easily able; for its rhythmic vitality may be brought out even better by a capable use of accent than by mere rapidity.

Adapt the pace throughout to the sentiment of the words, as would the singer.
The speed may be relaxed a little, as you suggest, for the wheeding tones of the "Erl King."

It is related that Schubert once started to play the accompaniment before some friends, but stopped abruptly in the middle, saying, "Let the devil play the rest, for

What is Musical Talent?

W nat is Missical V allentity

I am a boy of fifteen years, here
taken lessues for seven years and
ber good music, particularly the
discovery of the property of the property
Aft the present time I have condraidly detect fuzz.

Aft the present time I have conforacid Course. I have also learned
to play such plees as Griges But(Chopin's Reverouse and several of
high invariations, bours duly and
wish to follow the career of a musidan, particularly that of a virtuoso,
the stimost diligence and shall have
the stimost diligence and shall have
firen inmarted dollarsy scale for
the firence induction.

Wy teacher avers that I have musial temperature, but have I talent?
That is what I wish to R. Dig C.

"Musical talent" is one of those vague expressions which is glibly spoken but is hard to define accurately. Ordinarily we associate it with the ability to respond to whatever is best in music and the ardent desire to express one's thoughts and feelings through some musical medium.

"Temperament" is often cited as the attribute of persons whose feelings run riot over their better judgment and who therefore play in a sentimental, overwrought style. I should say that a person has real musical talent when he possesses temperament plus the ability properly to control it and subject it to the dictates of musical taste.

But whatever you have, whether temperament or talent or both, these must be regulated by hard and intelligent practice before they can put you firmly on the. road that leads to virtuosity and musicianship. I should have to meet you and hear you play before advising you in detail; but if you have a taste for the best music, a genuine ambition to excel as a pianist, and are able to practice with thoughtfulness and perseverance-also if you have the means to take lessons from experienced and faithful teachers-I see no reason why you should not become a fine player, if not a virtuoso. After all, your best asset is a determination to succeed backed by the quality of stick-to-it-iveness!

THE ETUDE

Making Chose First Exercises Interesting

By MAUDE W. TREGASKIS THE DIFFICULTY and unpleasant-

ness of practicing at the very outset of the study of music is responsible, I am sure, for the inability of many people to IN THE United States, July 4th stands over one hundred and fifty songs, but the sure, for the inability of many people to IN THE United States, July 4th stands over one hundred and fifty songs, but the sure, for the inability of many people to IN THE United States, July 4th stands over one hundred and fifty songs, but the sure, for the inability of many people to IN THE United States, July 4th stands over one hundred and fifty songs, but the sure, for the inability of many people to IN THE United States, July 4th stands over one hundred and fifty songs, but the sure, for the inability of many people to IN THE United States, July 4th stands over one hundred and fifty songs, but the sure, for the inability of many people to IN THE United States, July 4th stands over one hundred and fifty songs, but the sure, for the inability of many people to IN THE United States, July 4th stands over one hundred and fifty songs, but the sure, for the inability of many people to IN THE United States, July 4th stands over one hundred and fifty songs, but the sure of the sure play the piano. How many times we hear because it commencerates the signing of Kentucky Home and Old Folks at Home, grown folks say, "If my parents had only the "Declaration of Independence," thus the latter being also known as Woy Docor. made me practice But I hated it so much assuring national freedom to the citizens Upon the Square Ribber. Other of his gering for the right hand, and those below that they did not insist"-a most natural of this country. attitude, it seems to me, from the point of That day also has a significance in the Old Black Joe and Massa's In the Cold, view of both the child and his parents. musical history of the United States. It Cold Ground. A child (especially one who likes to listen marks the birth of Stephen C. Foster, an The citizens of Pittsburgh have not been to music) will naturally dread the repe. American ballad writer, whose reputation things of the first variety of the first variety of the first variety was a search have not been studied. Also pupils find titions of the first exercises necessary be- rests chiefly on his negro melodies and the birthplace of this illustrious musician. fore proceeding to the playing of little folk-songs. pactes or the still informatic interesting advanced work. Besides, the problem of Pittsburgh on July 4, 1826. A great deal longing to Foster and his family. His keeping accurate time, which is so innorkeeping accurate time, which is so impor- of his youth was spent playing on the river memory has been further honored by the tant at the very beginning of the study of banks around Pittsburgh, where he listened piano, is a difficult and irksome one to the to the toget servedores whose singing had with a negro playing a banjo at his side children.

In a number of the new clementary positions. books for piano students an occasional accompaniment is written with the exercise. The following is an illustration:



cannot be too highly commended. In the first place, the accompaniment takes the place of the metronome which many chil-dren dislike heartily. Moreover, the presence of another person in the room and his participation in the practicing is an encouragement. Most of all, the improved musical results to young ears make this a most satisfactory way of getting past the first and worst stage of learning to play piano. I have found an excellent book of ducts for beginners and have used it with great benefit to the children.

A mother need have no great knowledge of music in order to improvise a simple accompaniment for each of the child's first exercises, and it is a small sacrifice to give the time, since it is necessary only until the child reaches a stage a little more advanced, when the work, of course, be comes more interesting. However, it is of the utmost importance that the accom paniment should be played in absolutely accurate time.

The Chumb's Debut By RICHARD HACKER

THE THUMB is coming into its own Notice, in modern works, how much oftener it is used than in older compositions; So get used to cavorting with it over the black keys, to executing a small dance with it around the other fingers and to seeing it making astonishing discoveries in its flights at the North and South poles of the keyboard. A lifeless member of the hand family? Hardly! Not since Bach brought it to being and baptized it with his Fugues and Inventions!

Stephen Collins Foster Peoples Were Made Glad Because of Him By RUTH ROBINSON

songs, familiar to everyone, are Uncle Ned,

erection of a statue representing Foster Park, overlooking the Allegheny River.

learned composer. However, his songs rooming house, occurred as the result of root nearly fulfill the mission of folk-music in America." He became a point of folk-music in America. He became a point of folk-cient plantst and was well clouded and he became the victim of the control of the co



Geaching New Scales By GLADYS M. STEIN

THE FOLLOWING method has proven successful in teaching scales to chit.

A B C D E F# G 4 3 2 1 3 2 1

The letters give the notes of the scale. The figures above the letters give the fin-

Scales written out in this way in the back of the pupil's exercise book preven any dispute concerning what scales has Foster's home on Penn Avenue has been manner

Stop that "Bang" By ABBIE LLEWELLYN SNODDY

TOO MUCH cannot be said against This statue stands in beautiful Highland allowing a child to "bang" upon the Although he wrote both words and music for most of his sougs, he never was a death, in abject poverty in a New York lessons. "I am sure Sara is going to be musical.

informed on various subjects other than drink. Many of his songs were sold for For Sara, after the manner of her kind, any small sum that would hangs upon the piano with the same zeal buy for him a drink from the might exhibit upon a tin tub, only "the cup that cheers," but leaving, perhaps, the added incentive of which for him brought no knowing that the piano is something which cheer, but only temporary can be damaged considerably if left to forgetfulness. It has been the mercy of two small har

said that "if he had erred, But even if indifferent to the piano's 'the light that led astray was feelings Sara's mother should consider the light from Heaven.'" larm Sara is doing to herself and the pain she will cause her future music teacher. For, if allowed to continue her incessant "pecking," Sara will develop a stiff-fingered, petrified wrist action that it will take her teacher months to undo, and, further, she may acquire a lazy-minded desire to fumble for the notes upon the keyboard instead of placing them accurately according to the music-a habit from which she may never recover. As soon as a child shows an interest in

music she should be led to sing and allowed to tap out, upon a toy drum or cymbals, rhythmic accompaniments to her mother's playing. Then, as soon as her little hands develop sufficiently, she should be taught by mother or teacher how to place those hands and fingers properly upon the keys and should be trained at ouce to catch the relation between the notes and the tones of the piano. But, until that day arrives, keep her away from the piano!

The Uninterrupted Practice Hour

By ANNETTE M. LINGELBACH

THE TEACHER said, "Your child plays well. But why can't she con-centrate? He isn't here ten minutes until he's listening to the doorbell's ringing or someone's telephone conversation

The mother pondered on what she had been told and decided to adopt a new plan. While Anne practiced, Charles was put on duty to answer the doorbell, and to tell the children Anne couldn't be disturbed between four and five in the afternoon. Anne did the same duties while Charles was practicing. Mother did her part by telling her friends not to telephone during the children's practice-hours.

Anne and Charles can now concentrate. They have improved in the matter of errors and smooth playing and show much more poise in their recital-performance mainly because of their ability to fix their minds on their music and not on their

CLASSIC, MODERN AND CONTEMPORARY MASTER WORKS



L. van BEETHOVEN

SULLA MORTE D'UN EROE For interesting material in connection with this famous number see another page of this issue. Originally for piano solo, this movement is still more effective as a duet. Maestoso and ante M.M. J = 63 | SECONDO CODA pp * From here go back to % and play to \$\,\text{\$\display}\$; then play \$Coda.

THE ETUDE

MARCIA FUNEBRE

SULLA MORTE D'UN EROE

L. van BEETHOVEN

OCTOBER 1927

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PRIMO Maestoso andante M. M. - 63









*From here go back to % and play to ♦; then play Coda.

